

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

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FREE

LACUNA COIL

ITALIAN ROCKERS WRAP
THEIR SOUND IN A FULL METAL
JACKET [EDEN MUNRO / 46]

NEWS:
AIDS IN AFRICA / 6

VISUAL ARTS: 60/71
BISON FAIR / 38

FILM: THE
BROTHERS QUAY / 40



CONTENTS

NEWS 4

DISH 15

STYLE 23

THEATRE 33

VISUAL ARTS 36

BOOKS 37

DANCE 38

FILM 40

MUSIC 46

THE BACK 60

ON THE COVER



LACUNA COIL / 46

"Unless you want to close yourself in a cliché, people don't care anymore about preconceptions about the music or if you have a woman in the band or stupid shit like that. They're just like, 'okay, the music is good, I want to go see a good concert and I expect to see a good concert.'" —Cristina Scabbia, lead singer and one of the "Hottest Chicks in Metal"

NEWS



107 AVENUE / 5

"This isn't the second-worst neighbourhood. It's the worst. There are more drug deals, more hookers, more pimps, more bad shit in this area than any other area." —The Boss, 180 Degrees bartender

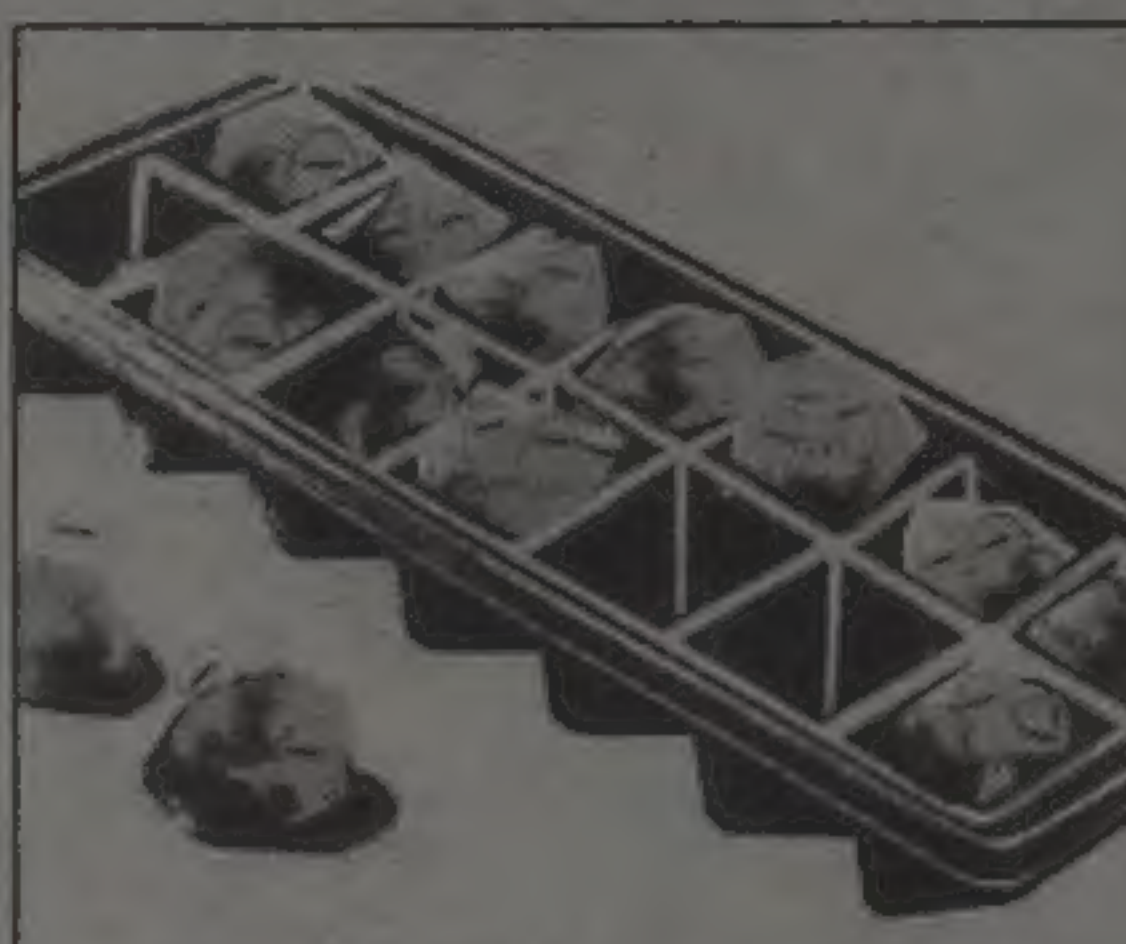
THEATRE



EAST OF MY USUAL BRAIN / 33

"He's made me British in two straight plays, so he's got something down." —Belinda Cornish, local fount of talent

VISUAL ARTS



ROYAL BISON FAIR / 36

"I hope to show people that things are being made here that are worth having. And maybe even indicative of something that could be called 'Edmonton Culture.'" —Raymond Biesinger, a man with a finger in many different pies

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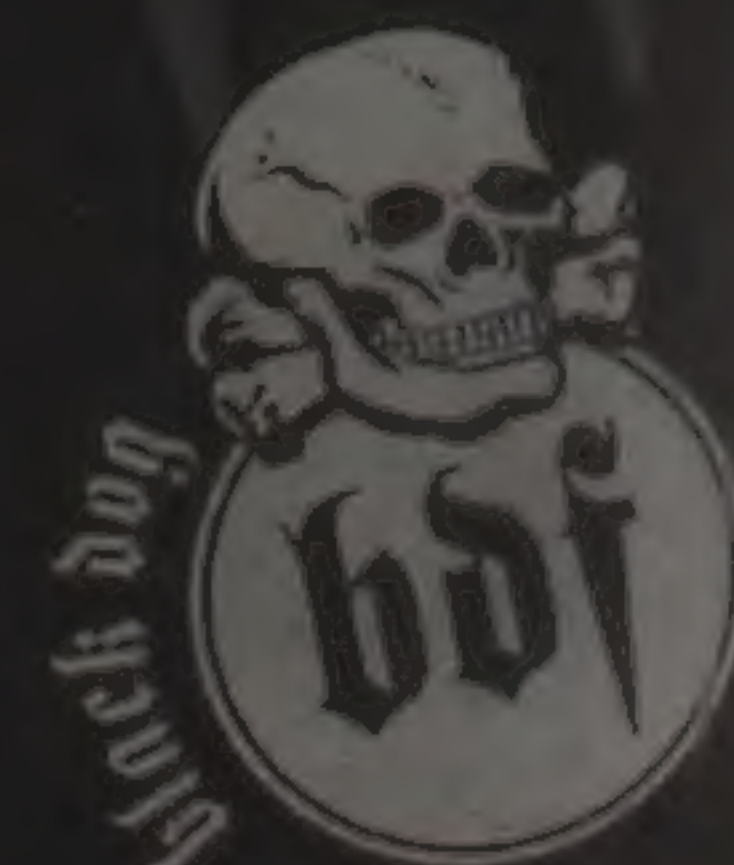
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You can't always get what you want ... but threats help

BRYAN BIRTLES / bryan@vueweekly.com

Indian Affairs Minister Jim Prentice has buckled under pressure from Aboriginal groups, some of whom threatened to blockade railways on Jun 29 as part of a planned "Day of Action" to bring attention to long outstanding land claims. Prentice has promised to make "historic reforms to the specific claims process," which will help to clear the backlog of 800 land claims that currently exists in Canada.

There are two major problems with Prentice's assertion, the first and probably most important being that why should anyone, Aboriginal or not, believe him? This is the guy whose government all but scrapped the Kelowna Accord, a group of agreements reached between the previous federal government and nationally recognized Aboriginal leaders that sought to improve the education, living and employment conditions of Aboriginals in Canada. If Prentice can't convince his government to stick to a deal that has already been made, what would lead anyone to believe that he can be trusted to make a new deal that Aboriginal and non-Aboriginal Canadians will see as fair and equitable?

And, furthermore, why now? Though Prentice would likely tell you that the threat of violent protests and blockades had nothing to do with his recent announcement, the timing is certainly curious. Attempting to avoid the violent disruption of the Canadian economy through rail blockades is the very last reason that Prentice should be seeking to hasten the land claim resolution process; he should do it because it's the right thing to do, and ought to have been done decades ago. Canada didn't negotiate with the FLQ when they used violent means in an attempt to gain for the French Canadian nation what they believed it deserved, and now is no time to start bending to the will of those who seek to hold the country hostage.

Of course, these negotiations should have happened years ago, so they might as well happen now, since none of us are getting any younger and the problem will only get worse as time goes on and bitter resentment continues to set in. But that the threat of violence is no reason to have a fire lit under your ass. ♥

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Mike Comrie or Chris Pronger are going to win the Stanley Cup..



MAIL LETTERS

DEATH BY METALLICA, STORY BY JERK

While it is probably factually accurate, the tone of your article about the teens who beat Stefan Conley to death getting off ("Media criticized as bus beating charges dropped," May 17 - May 23) is disgusting. It is ironic that the story so heavily criticizes "mainstream" reporters, as instead of just presenting the facts it is obvious that [the writer] is pleased and relieved that the killers have been set free.

Regardless of what led up to the killing, the fact is that these older teens (17-year-olds are not "kids") beat an unarmed man to death. If he was drunk, or if he got into a fight with a bunch of rowdy teens in his building, or if he liked or didn't like Metallica ... none of this changes the fact that he is dead at the hands of these young men.

I am not a judge or a lawyer, and maybe the court's decision is the right one, but to take obvious glee in the release of killers and ridiculing their victim is in poor taste.

ADAM MORTON

SHEEPISH READER CHALLENGES EWE-NIQUE CLAIM (UGH ...)

I was compelled to write after reading your article about the park proposed by the River Valley Alliance that, if realized, will stretch from Devon to Fort Saskatchewan ("Massive park puts the river back into the River City," May 17 - May 23). Your assertion that Leduc uses goats to cut grass causes me some consternation.

This was in a recent *Calgary Herald* (sorry, I would have used a more local source, but it was the first thing that came

up, and it seemed to have enough authority), under the ATCO community profile section:

"The city [of Fort Saskatchewan] employs a ewe-nique tactic to keep grass and weeds down—a flock of 50 sheep kept in line by an expert shepherd and sheep dogs helps maintain city lands."

First, I remember having seen the sheep in Fort Saskatchewan many times, and second, the only portion of Leduc County that will be included in the proposed park is the Rabbit Hill ski hill; the city of Leduc is nowhere near the North Saskatchewan River valley.

Now, whilst Googling, I could not find any evidence that Leduc uses the aforesaid goats, but, to be fair, I also did not find any evidence to the contrary (and we all know the pratfalls of relying on the internet for our definitive knowledge), so you may very well be correct in making this claim. As far as this river valley park goes, however, it is a non sequitur.

T.J. MAIR

DID WE DO A STORY ABOUT THIS?

Passport Canada, I love you.

I love that it took four months to process my passport application. I love that you won't answer my questions over email, preferring instead to call my phone and leave a message to call your information line. I love that the information line is ALWAYS either busy or saturated with a full wait queue (meaning that I can't even wait to talk to someone). I love that I'm probably not going to get my passport before the 19th, which is when I leave for Vancouver, to meet some friends and plan a road trip to the United States.

So, again, I love you Passport Canada. Great job!

CARLOS ALEXANDRE

'This isn't the second-worst neighbourhood—it's the worst'

RESIDENTS OF THE 107 AVENUE AREA RESPOND TO CITY HALL'S RECENT 'QUALITY OF LIFE' RANKINGS

DARREN ZENKO / darren@vuwweekly.com

The scent of apple blossoms blends with birch burning in the backyard firepit, and the aromatic alchemy works wonders on the taste of bottled beer. There's the sound of songbirds and magpies, of kids playing in the park, of other backyard socials, of joyful hollering from a nearby group home. Next door, Baba putters in her garden as she has for millennia; on the other side, smiling Slavic neighbours converse quietly in their porch swing.

A perfect spring evening in Edmonton's second-worst neighbourhood.

Yes, the hard numbers are in and Central McDougall—according to a recently released city survey that used metrics defined by the U of A's Population Research Laboratory (crime, poverty, transience, property values, etcetera) to place each area of Edmonton into a comprehensive Shittiness Index—calculates out as just a

NEWS THE 'HOOD

shade less crummy than zero-ranked Alberta Avenue.

As you may have noticed in the letters pages and elsewhere, pretty much nobody in the city is happy with where the cold equations—which basically reduce down to richer=better—have left them. There are no anecdotal intangibles on the spreadsheet, but a neighbourhood is always much more than a crime statistic or a public-health datum and, frequently, a neighbourhood is much less than an income bracket or an asking price.

I've lived just north of 107 Avenue—the "Avenue of Nations"—for a little over a year, and the picture of my neighbourhood that emerges from the city's numbers isn't some libelous caricature. It is a deeply troubled place. You either know or have a received image of some of the surface indicators: scarily dilapidated walkups, their lawns strewn with trash tossed from balconies by transient tenants making midnight moves; fucked-up beggars and grisly prostitutes; fights and knifings and mur-

ders; crack. But have you seen the women in abaya and headscarves, chatting gently as they push a baby carriage? Have you seen the smiling young Punks in Love and the new-Canadian entrepreneurs? Have you seen my backyard?

A RISING TIDE FLOATS all boats—or maybe bloats all hopes—and though Central McDougall may only be dipping its toe in the great Albertan moneywave, the same cycle that created (and eventually over-created) Whyte Avenue is at work. The week after I moved here, the local pornateria closed its doors to be replaced by a fitness-equipment outlet; a few months later, the notorious Red Cherry Nightclub came under new management, its name changed to the hopeful "180 Degrees"—turnaround times?

Like most Edmontonians, the tough young bartender at the 180—they call her "The Boss"—disagrees with the Shittiness Index placement of the neighbourhood where she works.

"This isn't the second-worst neighbourhood," she said. "It's the worst. There are more drug deals, more hookers, more pimps, more bad shit in this area than any other area."

As with a lot of people who live and work, or have lived and worked, in tough neighbourhoods, there's an element of bragging to The Boss's trench-tales of pouring drinks in a "ghetto shithole" that can shade into outright barroom bullshittery. As if the actual killings, beatings and stabbings in the 107 Avenue area aren't enough, she gives me the grim tale—complete with CSI-level ballistic details—of the supposed shooting death of a cop during a drug bust a couple of weeks ago: "The bullet cracked his shoulder blade, and part of his collarbone went up through his throat and he suffocated to death."

Benefit of the doubt: maybe newspapering in Edmonton has gotten so bad a cop-killing could go unreported; maybe this was some kind of deep-deep undercover thing and I've got a dynamite scoop. But bullshit or not, The Boss is dead earnest when describing the dread she feels when she gets word of a big crack bust.



"I hate it," she admitted. "Knowing that everybody's going to be on edge, not getting their fix ... I bet I'll break up a couple dozen fights in the next days after that." She shows me the scar where "some bitch" bit her, complaining of the hassle of tetanus shots.

FOR A 180 DEGREES regular named Lee, Central McDougall is just one more stop in a worldwide wandering that began with his birth in China to a Somali diplomatic family. After an education at Rutgers and time in Ottawa and Montréal, he came west for the same reason most anybody does—"I just got laid off from a job I was in. A friend of mine was working here, and he said 'I'm making \$14, man, and you're fighting over 10!'"—and found a place here, where Edmonton's Somali and other African communities are concentrated.

"Somalis, Sudanese, Eritreans," he

said, "they're not a part of what the hell is happening around here." A fervent Ottawa Senators fan and an aspiring conceptual writer ("The book I'm working on, it's on the borderline between reality and fiction. Reality and alternative reality."), Lee has bigger concerns than the grinding vice of the neighbourhood he happens to find himself in. In the short term, he'd like to figure out a way to get the supervisor at the Wal-Mart where he works fired for the dickish way he treats the temps. In the long term, he wants to save his homeland, to deploy his science and engineering education as a professional troubleshooter, to work with NGOs to "conquer the world."

Lee paints a picture of an entire alternative Africa, a generation that grew up outside the continent, just waiting for the right moment to return and solve Africa's problems. "I blame the older generation," he said, "that

medieval shit. I can't wait for science to take over. Somalia is waiting for me."

CLOSER TO HOME, entrepreneur Tracy Willauer is betting on Central McDougall and 107 Avenue. A resident of the Alberta Avenue area who felt "backstabbed" in her efforts to build her vision in her own neighbourhood, she opened London Influence Fashion Emporium (LIFE) in May, selling clothing, army-surplus gear, custom leather, piercing hardware and other alternative-lifestyle accoutrements in a former auto-parts shop on the corner of 105 street.

"With the amount of residential around here, I think the potential is phenomenal," she said. "Compare it to Whyte Avenue, but Whyte has gone so commercial. I love the underdog, the person who's not noticed."

For Willauer, who used to run a shop called Suburbia in 100 square feet below the New City omniplex, LIFE is just the beginning of an ambitious plan: a whole block dedicated to a mix of residential and retail, "one-stop shopping, something for everyone that's in this lifestyle, where you won't be judged if you choose to be different."

"The people I've met and the artists I've met in the neighbourhood, they want things that are more about passion," she continued. "That are about believing in what you do."

The key to making it work, she says, is pride. "I'm not tough, but I have pride," Willauer insisted. "If more people had more pride in their lives, in where they worked, then it would be a lot easier. There's not enough business people that care about what they do more than money. [But] with the variety of people, cultures and ages, this neighbourhood will be great for business in the future, absolutely. I love it."

Back at the 180, The Boss inadvertently, almost perfectly, sums up the present and possible future of Central McDougall and all the other bottom-feeders on the city's ranking ladder: "It's like Pleasantville in the middle of a ghetto."

She gestures to the cardinal directions:

"Ghetto, ghetto, ghetto ... Pleasantville." ▀



nowwhat.ca

There are many *Stories* to tell about AIDS pandemic

28 MILLION AFRICANS INFECTED; 'EVERY ONE OF THOSE PEOPLE DIES ONE-BY-ONE'

CAROLYN NIKODYM / carolyn@vancouverweekly.com

I do understand why people think that way. We always hear about the problems and we don't hear the good news stories [out of Africa]," Stephanie Nolen says. "Like the piece that they ran in the *Edmonton Journal*—it was a lovely piece and I really appreciate them giving that much attention to the story, but the pictures they ran were of little, skinny dying people. They didn't run a picture of people wearing HIV positive t-shirts making demonstrations to demand treatment, or a granny with

Africa, each of the 28 *Stories* tells the story of an individual who has been affected by the virus—from children born with it to grandmothers tending

to the children of their dead children to a Kenyan prostitute who is mysteriously immune. By focusing on the individuals, Nolen steers away from

numbers that are unfathomable. Instead we are inspired by the actions regular folks are taking to combat the disease.

One of the many problems with contracting the virus is the stigma involved—whether you live in Canada or Botswana. And where there is stigma, there is a dearth of meaningful conversation. Many of Nolen's subjects have created inroads to long-term solutions just by being vocal, by refusing to die quietly.

SOUTH AFRICAN ZACKIE ACHMAT, for example, went on a very public anti-retroviral strike to bring attention to the fact that pharmaceutical companies were pricing treatment far beyond what was conceivably affordable for a public healthcare system still recovering from apartheid—about \$1200 per month—and vowed to stay on the strike until the healthcare system could afford to treat everyone infected.

Although he was publicly attacked and ridiculed by government officials—some of whom were telling people that the anti-retrovirals were poison—Achmat stayed the course until he became so sick that his fellow activists begged him to take the medication again. They didn't want to lose him or the momentum he gave to the movement.

Tales like Achmat's are what make 28 *Stories* so incredibly hopeful. When we read about the potential for humble greatness, it gives the AIDS epi-

CONTINUES ON NEXT PAGE

HIV/AIDS
BY STEPHANIE NOLAN
28 STORIES
OF AIDS IN AFRICA
KNOPE, \$34.95

kids who are doing well; they ran dying people. No wonder we think it's hopeless."

As the *Globe and Mail's* Africa correspondent—and one who pitched her editors on the idea of covering the AIDS pandemic on the continent—Nolen doesn't miss the irony of her situation, either. But with 28 *Stories of AIDS in Africa*, the 35-year-old journalist strives to tell a different tale. A heart-wrenching one, to be sure, but also one that is anything but hopeless.

Symbolizing the 28 million people living with HIV/AIDS in sub-Saharan



Edmonton plant pumps out 'cheap' AIDS meds

JOEL KELLY / joel@vancouverweekly.com

The fight against AIDS, 25 years in, is so polarized that it's almost impossible not to look for a side to join. Maybe it's because the cause has been championed by so many celebrities, or that the issue raises with it uncomfortable questions about the global distribution of wealth and resources, but in the face of such vivid suffering it is natural to seek out a corresponding guilty party.

Quite often, the role of perpetrator is played by pharmaceutical companies. The only possible benefactors to the AIDS pandemic must deal with the allure of heaping profits clouding well-intentioned motives to create new drugs for treatment. However, to place the blame entirely on these companies misses out on the fascinating interplay between intellectual property and social justice, basic principles of capitalism with basic human morality.

One such company, Gilead Sciences, manufactures its HIV drugs in Edmonton at Raylo Chemicals, a local industrial pharmaceutical plant. These drugs, marketed under the names Viread and Truvada, contain a cocktail of several active ingredients known as nucleotide analogue reverse transcriptase inhibitors, combining minimal side-effects with the ease of a once-daily pill. They are arguably the most popular HIV drugs

currently on the market.

Gilead proudly touts its access program, established in 2003, as their contribution to fighting HIV/AIDS in the developing world. In it, treatment centres in qualifying countries can apply to have Viread and Truvada shipped directly to them at a reduced "no-profit" price. The treatment costs 88 cents a day for Truvada and 57 cents a day for Viread; retail online prescriptions for these drugs in Canada cost around \$62 per day for Truvada and \$16 per day for Viread.

According to Amy Flood, senior director of Public Affairs at Gilead, the California-based company's "no-profit" prices are dictated mostly by the cost of raw materials and manufacturing, constituting a 90 per cent reduction over retail prices.

"The access price doesn't account for any research and development," she said.

NOR DOES IT ACCOUNT for any other costs, which Flood neglected to mention. Gilead, as a publicly-traded company, listed research and development costs as just 11 per cent of the company's total 2006 expenses on their website, with the rest attributed to "selling, general and administrative functions."

These other expenses tell an inter-

esting story of how the creation and distribution of potentially life-saving drugs came to rely on free market forces. Pharmaceutical companies are mammoth entities, partly out of necessity, and rely on reaping the financial returns from the high-stakes gamble of developing drugs. But just as the company stands to make billions in profits, a mistake or failure can wind up costing the company just as much.

The most famous case study of this is Merck Frosst's arthritis drug Vioxx. Upon announcing the medication's withdrawal from the market, the company suffered losses of \$28 billion in stock value and potentially up to \$18 billion in resulting lawsuits.

In this light, "profit" can mean many different things, depending on what side of the fence you're sitting on. Despite Gilead reporting a loss of over a billion dollars in 2006, they still managed to increase revenues by over 50 per cent and land a spot in Fortune 500's Top 100 Fastest Growing Companies 2006.

"Maybe non-profit is a confusing term—we're not making money, that's essentially it," Flood said, noting that Gilead's shareholders did not have a problem with the access program. "I think that everyone recognizes that there is not an opportunity nor it is it responsible to make a profit in this area."

However, Flood was skeptical of calls from activists such as Stephen Lewis for free anti-retroviral drugs to be made accessible to African countries.

"I don't think a company supplying free drugs is a sustainable answer," she said. "Expanding access is something that governments, agencies and companies need to work all together on."

That being said, whatever Gilead's financial picture may be, the only factor in determining the success of these access programs is if HIV victims can actually access these drugs. According to 2006 World Development Indicators, an average of 44 per cent of Africa lives on less than \$1 a day; in some countries, that number climbs as high as 73 per cent. In these areas, it is clearly not feasible for HIV/AIDS victims in need to be able to afford the drugs, even at the reduced price. Flood acknowledged this problem, admitting that "the cost is still obviously a significant one."

However, she was optimistic that other efforts could soon drive down the price of these drugs in the countries. Namely, Flood described generic licensing agreements Gilead made last year with Indian-based pharmaceutical companies that will bring generic drugs to market "in the next few months." In doing so, Flood espoused

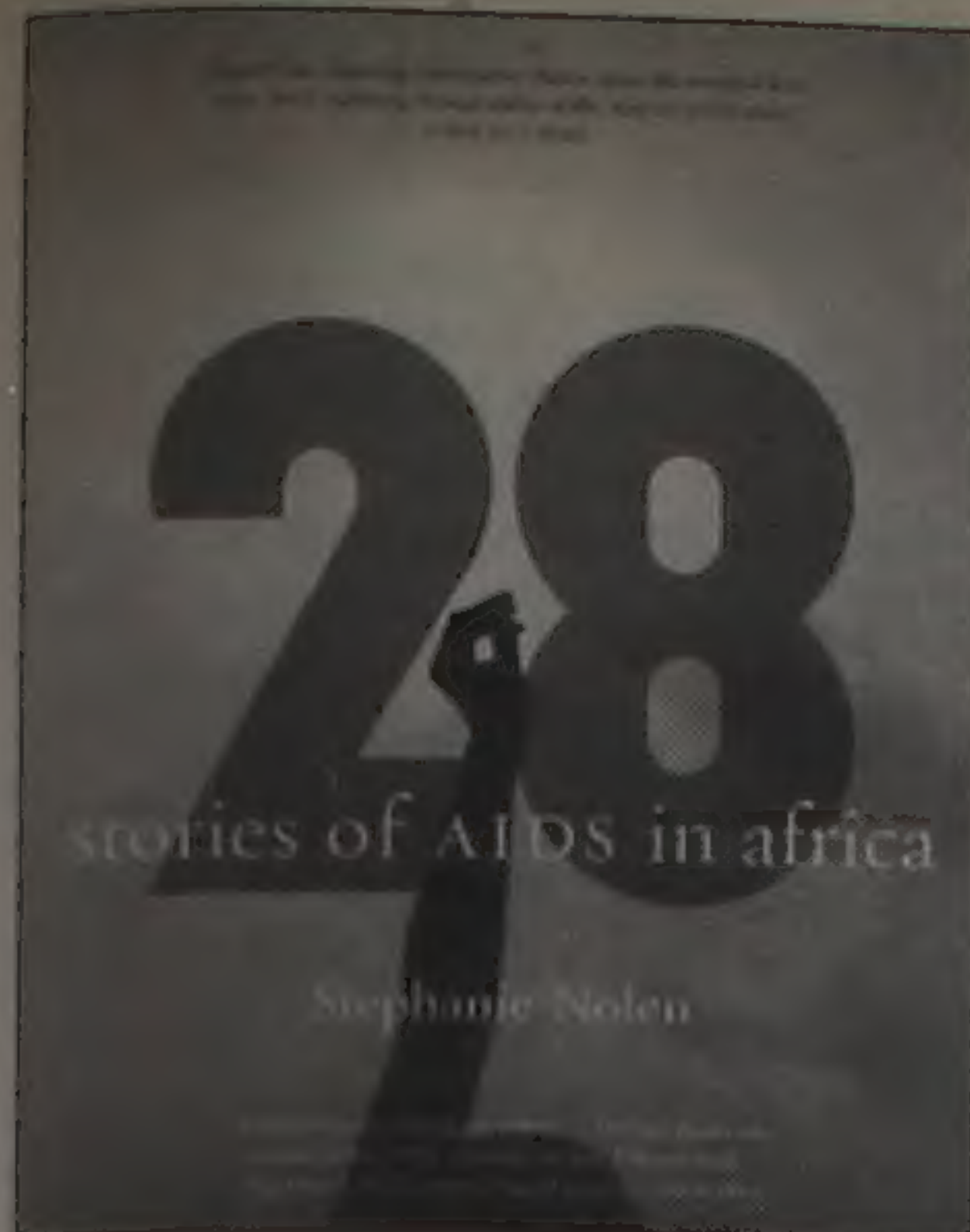
her faith in the free market to solve these problems.

"The companies will be able to free to set their own pricing," she stated. "We hope this will serve to increase capacity and increase competition, driving down the price."

THIS MAY NOT TURN OUT to be the case, however, as critics have accused Gilead of forcing manufacturers to buy raw chemicals only from approved suppliers, limiting room for manoeuvre on price. Flood denied these allegations, stating "they can source the raw materials from wherever they want. There are stipulations, but not from Gilead per se." Flood said that suppliers need to secure World Health Organization qualifications, something that all drug manufacturers need to obtain.

Generic drugs likely pose the best route to affordable HIV/AIDS drugs in developing countries, and gains are visible on the immediate horizon—recent announcements of licenses will bring the price of generic Viread down to 40 cents per day. Flood was confident that generic drugs would dramatically help with access.

"India has one of the largest and most successful generic products in the world," she said. "We're confident that they can meet these quality standards." ▽



AIDS PANDEMIC

CONTINUED FROM PREVIOUS PAGE

demic a different face, one that doesn't necessarily include photos of "skinny dying people."

"There were a couple of misconceptions that I was trying to dispel," Nolen explains. "One is that 'they,' meaning Africans, aren't waiting for 'us' to come and fix this problem. Actually, the response that has been mounted is amazing—with virtually no assistance by us at all—to say that here's a people with almost nothing, and here's the individual drama."

"There are 28 million [infected], but every one of those people dies one-by-one."

Despite the positive thread that runs through each of the stories, about two-thirds through the book there is a noticeable shift in Nolen's tone. It begins with the too-short tale of Mpho Segolmela, a girl who died of AIDS at the young age of 12.

"I had wanted to do a big series for the [Globe and Mail] on Mpho, you know, and she was gone before I ever got to do it," Nolen says quietly. "I just thought that there was a literal device—like it's only a page-and-a-half long 'cause that's how long she got. I don't know that it was even conscious, but here I am trying to tell people's life stories and still a life goes down on a page and a half. It's just sad."

Nolen, however, uses Mpho's fireball ways to segue into some of the nitty-gritty politics of the pandemic—the things that make her angry.

IN SOME OF THE POOREST African countries, the World Bank and the IMF have imposed economic restrictions as conditions to loans, many of which are crippling. Governments are made to privatize companies that could earn them money over the long-term, they are not allowed to offer free education and there are quotas on healthcare spending—conditions that are supported by our government. If a country is held back from educating its population, however, poverty is virtually inescapable. And if a country isn't able to hire the doctors and nurses because of spending quotas, mounting a defence against the spread of the disease is made that much more difficult.

However, when you read *28 Stories*—and if you do, you will not regret a moment of it—you begin to see the complexities and that, at this point, things have to go beyond

blaming. Nolen admits that she, like many others, thought that getting sick people the medication they need would be the solution. But when—as in some countries—the infection rate is 25 - 30 per cent, the whole system goes askew.

"Well, it's way easier to fly in a box of pills, but where do you get your nurses and doctors from?" Nolen explains. "Even doctors are an obvious solution, and there's been a lot of places focused on short-term

solutions.

"You actually need accountants, and you need supply-chain managers," she continues. "You need all of these people, and you can't really do an HIV program if you don't also have a good anti-natal program. You need all of this stuff. Those things are so much harder to fix."

Throughout *28 Stories*, Nolen takes pains to explain the different ways that the virus is both tearing apart communities and mobilizing people

as never before.

"Just the day that I was leaving, I was asked to write a quick piece about the fact that the WHO treatment numbers have come in. And there were fewer than 100 000 people in treatment when I moved there and there's 1.5 million now. Everybody said that it couldn't be done at all, and that's a 13-fold increase," Nolen says. "That's the good news. The bad news is that's still one-quarter of the people who need it. Inevitably, are a million

more people going to die? I think probably. So what, write off everybody else? Even in countries where one in three people have HIV, two-thirds of people don't."

"The place where I feel the numbers in the most visceral way—is when I go into a village and there will be nobody my age, which just happens over and over," Nolen adds. "The people are either 15 years older than me or 15 years younger—nobody my age—sometimes literally nobody." ▼

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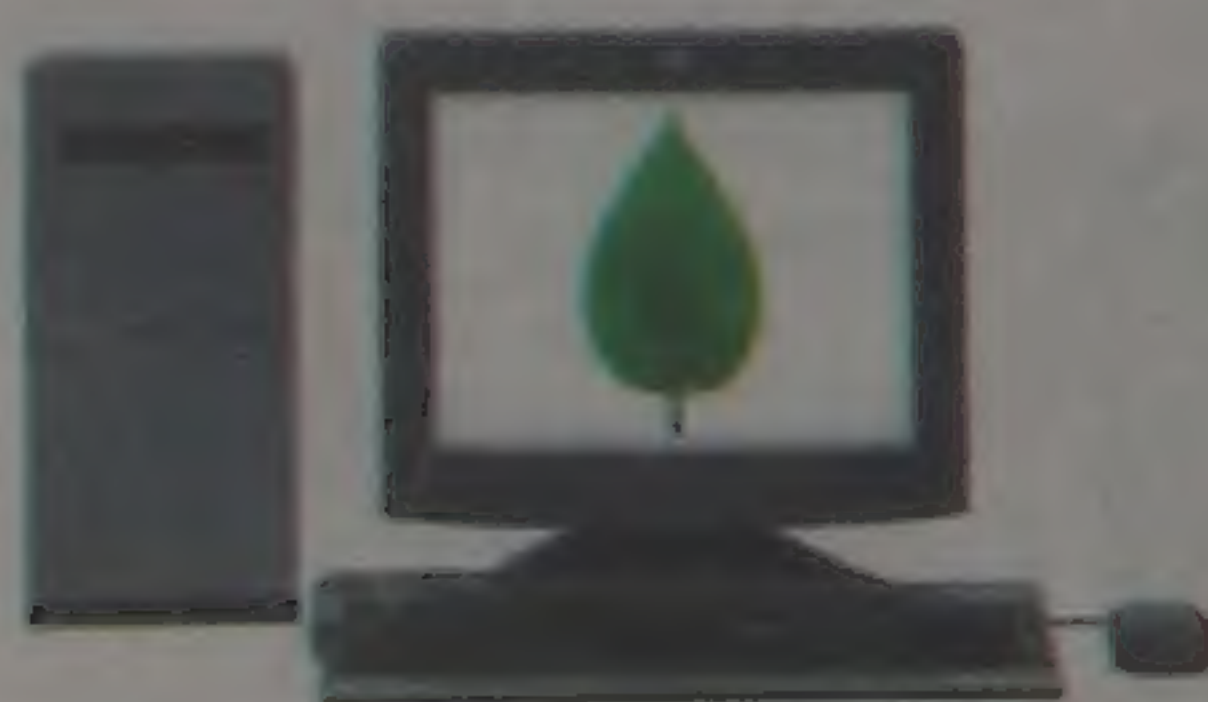
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A 'new style' of politics?

RICARDO ACUÑA / ualberta.ca/parkland

Things were supposed to be different, weren't they? The federal Conservatives were supposed to bring accountability, transparency and grassroots democracy back to Canada's parliament. "No more culture of entitlement," they promised. Their literature swore that they would usher in a new style of politics.

In many ways, this was the stated objective behind the initial formation of the Reform Party—that the traditional parties were so entrenched in fortress Ottawa, far too busy playing petty politics and serving their own interests and not paying enough attention to the interests of everyday Canadians.

Given that background, and the fact that we have a minority parliament, Canadians could not be blamed for being a bit optimistic as to how this government would govern, and what it might accomplish.

Historically, most of Canada's major public policy accomplishments have come during minority governments. The reason for this is that all parties are aware that the very survival of the parliament depends on the ability of parliamentarians to put petty partisan politics aside and work together to pass policy that is innovative, well thought out and representative of the needs and interests of a broad cross-section of Canadians.

The governing party generally supports this type of collaboration because they know they are only ever one vote away from losing power; the opposition signs on because they know Canadians do not have a lot of patience for frequent elections. The result tends to be a much more open and collaborative government than we are used to.

This minority government, however, seems to be on an entirely different path than anything we have seen before. Instead of looking to Canadian parliamentary tradition for their cues on how to run a minority government, the Tories have opted instead to look at how George W Bush and American Republicans run their government. Under the Bush model, you shut down opinions you do not like, you use jingoistic rhetoric to pre-empt debate and discussion, and you use procedural tricks to stop any votes that may not go your way. This seems to be Harper's new style of politics.

TAKE, FOR EXAMPLE, what happened a couple of weeks ago at the Parliamentary Standing Committee on International Trade—a multi-party committee whose purpose is to review, advise on and recommend policy relating to trade issues. Recently, the committee was holding hearings on the Canada-US-Mexico Security and Prosperity Partnership (SPP)—a set of trade agreements designed to push North American integration beyond what already exists under NAFTA and which includes everything from pesticide levels and energy policy to water and softwood lumber.

It was in this context that Dr Gordon Laxer, a U of A political economist and director of the Parkland Institute, appeared before the committee to make a presentation on the implications of the SPP for Canadian energy security and climate change. Laxer's presentation was intended to point to the fact that we are already exporting a majority of our oil and gas to the US, that we are already having to import some 40 per cent of the oil we need in Canada and that we have no provisions for a strategic reserve or for cutting exports in favour of Canadians in case of an emergency. As such, argues Laxer, the SPP would do further damage to our energy security by further committing us to provide energy first to the US market.

I should say this is the argument Laxer was going to make. As soon as he started to speak, Conservative MP Leon Benoit (Vegreville-Wainwright) inter-

rupted, saying that Laxer's presentation had no relevance to the topic of the hearings, ruled him out of order and ordered that he stop his presentation. The opposition MPs on the committee disagreed and over-ruled Benoit's decision. At that point, Benoit threw down his pen and his gavel, yelled out "this meeting is adjourned" and stormed out of the room followed by all but one of the Conservative MPs on the committee.

THE FRIGHTENING PART is that these events did not occur in isolation. We have likewise seen Conservatives filibustering in committees to ensure that votes do not happen, we have seen other experts shut down in the middle of testimony and we have seen other Conservatives just walking out of meetings when they did not like what was happening. At the same time, in the House of Commons, Conservatives have virtually stopped responding to opposition questions, choosing instead to volley personal attacks and insults.



This is the same government that refuses to allow any questions, discussions or debate about Canada's role and mission in Afghanistan because it is "un-Canadian" and because to entertain discussion would show a lack of support for the troops.

These are questions that are vital to the future of Canada and the public interest, put before a party whose entire raison d'être was to restore accountability and transparency to Ottawa. Those sentiments appear to have gone out the window in favour of arrogance and power politics, and Canadians who were hopeful that a minority government might result in some positive policies are instead dealing with growing frustration and resentment.

Hopefully Canadians will get the chance soon to pass judgement on this "new style" of politics from the Conservatives, and hopefully that judgement will be harsh and absolute. It really is time to throw out this entrenched party along with their "culture of entitlement" and their focus on petty partisan politics rather than the good of Canadians. I am certain the Reformers that founded the party would have it no other way. ▽

Ricardo Acuña is Executive Director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta.

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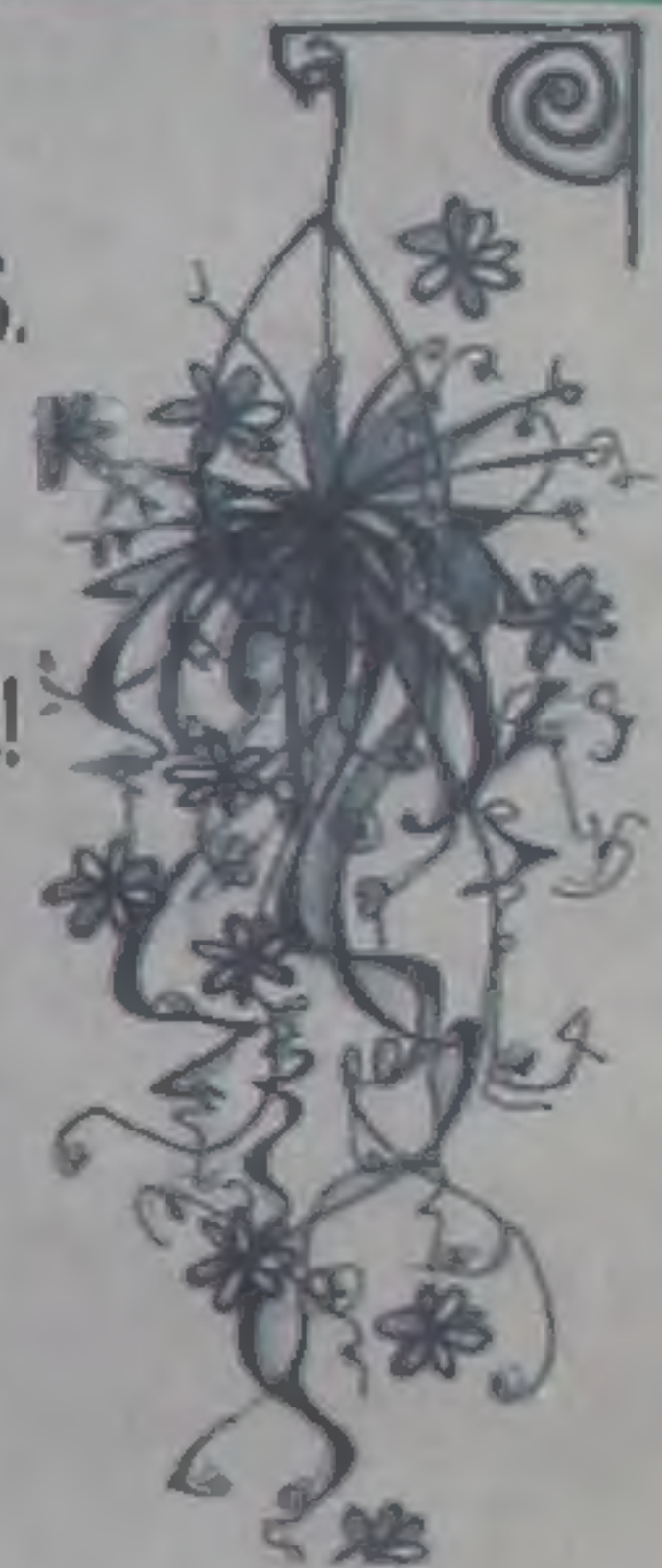
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Museums alarmed by government cutbacks

SMALL-TOWN MUSEUMS FACE SHORTFALL AS FEDERAL TORIES QUIETLY SLASH LONG-RUNNING PROGRAM

ROSS MOROZ / ross@vueweekly.com

The federal government's decision to axe a program that provided funding to organizations hiring students for the summer is having dire consequences for dozens of museums in rural Alberta.

In the fall of 2006, the Treasury Board quietly cut the budget of the Summer Career Placement Program by \$55 million, changing its name to Canada Summer Jobs and introducing a new set of criteria for determining how funding is allocated. Now a wide swath of non-profit organizations from across Canada—everything from the SPCA to Big Brothers Big Sisters of Canada to a United Church camp for autistic children—are discovering that funding that they have counted on for years has now evaporated and are putting pressure on the federal government to reinstate the funding.

Now the Alberta Museums Association, which represents over 200 museums in the province—many of which have routinely hire highschool and post-secondary students for years under the program, which funds part of the students' wages—is warning that many of its members have been caught off guard by the change in policy and are scrambling to find money to pay summer staff, many of whom

NEWS | SUMMER JOBS

have already been hired.

"Our concern is that many museums will have to cut school tours, reduce public hours or even close because of a lack of funding," warned Gerry Osmond, the association's executive director. "There are a number of concerned citizens and museums across the province who feel that lack of student funding will seriously affect the sustainability of their museum."

THE NEWLY REDESIGNED program's more specific set of criteria for how funding is allocated is thought to be partially to blame for several organizations that previously received funding being turned down this year. According to the Canada Summer Jobs website, "Priority will be given to proposals which: employ students living in communities with high youth unemployment rates ... and/or high crime areas [and] employ students facing barriers to the labour market, such as those with disabilities, visible minorities and Aboriginal students."

For Faye Kjeersgaard, manager of the Danish Canadian National Museum in rural Red Deer County, the new

guidelines are laughably ill-suited to the reality of her organization.

"There's no way that a rural community could qualify—we don't have a high crime rate or youth at risk or high unemployment," she said, noting that not receiving the rather modest \$5000 subsidy on which the museum has depended for years will make finances "much, much tighter."

"I have already hired for this position, and I just can't find it in my heart to let this person go," Kjeersgaard explained, noting that, while the Canada Summer Jobs program is less robust than the Summer Career Placement Program it replaced, the federal government has responded to criticism from non-profits by claiming that the new program will provide \$77.3 million to community groups, although where that money is being allocated remains a mystery.

"Someone has gotten that money, but the lists have not been made available as to where the money has been allocated," she said. "Where does this money go? We know who doesn't have it."

Federal Human Resources Minister Monte Solberg, whose department runs the Canada Summer Jobs program, has acknowledged the outcry caused by the change in policy, prom-

ising that what he called "worthy groups" will somehow receive the funding they have been denied.

"I note that there are sometimes examples of groups that ... perhaps should receive funding," Solberg told the House of Commons on Thu, May 17.

"I have asked my department to get to the bottom of this," he continued, although the minister warned that the government cannot fund every organization that applies.

"Every year, thousands of groups are denied because there's always more applications than there are resources," he said. "We do want to ensure that worthy groups and good students get opportunities, Mr Speaker, and they will."

BUT FOR MANY OF the groups whose funding has vanished, Solberg's promises are an unfortunate example of too little, too late.

"Even if it is reinstated, I question whether it will help us at this point. How do we find students who aren't already employed by the end of May?" asked Kathleen Raines, manager of the Historic Markerville Creamery Museum in rural central Alberta, whose organization had little time to make alternate arrangements after

learning their application for funding had been turned down.

"We weren't even notified that we were refused funding until the ninth of May, and our position began on the first," she explained, noting that the museum has depended on the program for many years. "We don't get a penny of government funding—this is the only federal funding that has ever come to our institution and now it's gone."

"In previous years, we have applied for one four-month position and one two-month position, which means about \$6000 worth of funding," Raines continued. "We are two positions short this summer. My initial reaction was that we were going to be forced to look at reducing our hours, but the direction I have been given from our board is that we cannot do that because our advertising is already in print saying that we're open daily from now until Labour Day. As a stopgap measure we're trying to recruit volunteers who can fill in."

Raines admits, though, that relying on volunteers is not a tenable solution to the shortfall. "We are in a community of 43 people, and we are operating a museum that hosts 12 000 visitors every summer," she said. "You cannot do that with volunteers." ▼

In Pakistan, the man's too big, the man's too strong

COMMENT | DYER STRAIGHT

GWYNNE DYER
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"The vast majority is with me," said Pakistan's president, General Pervez Musharraf, a year ago. "The day I come to know I'm not popular, I'll quit. But more than that, they'll be out in the streets, and I would not be allowed to stay."

Well, they've been out in the streets for two months now, and it's a good question how long the general will be able to stay in power. It's an even better question what comes next.

Of the world's nine nuclear powers, seven are stable, predictable countries that basically support the status quo: the United States, Russia, China, India, Britain, France and Israel. The eighth, North Korea, may have one or two working nuclear weapons, or maybe not. (Its test last October was an almost complete failure.) And then there is Pakistan, a one-bullet regime with Islamist radicals lurking in the wings and around 50 nuclear weapons plus delivery vehicles.

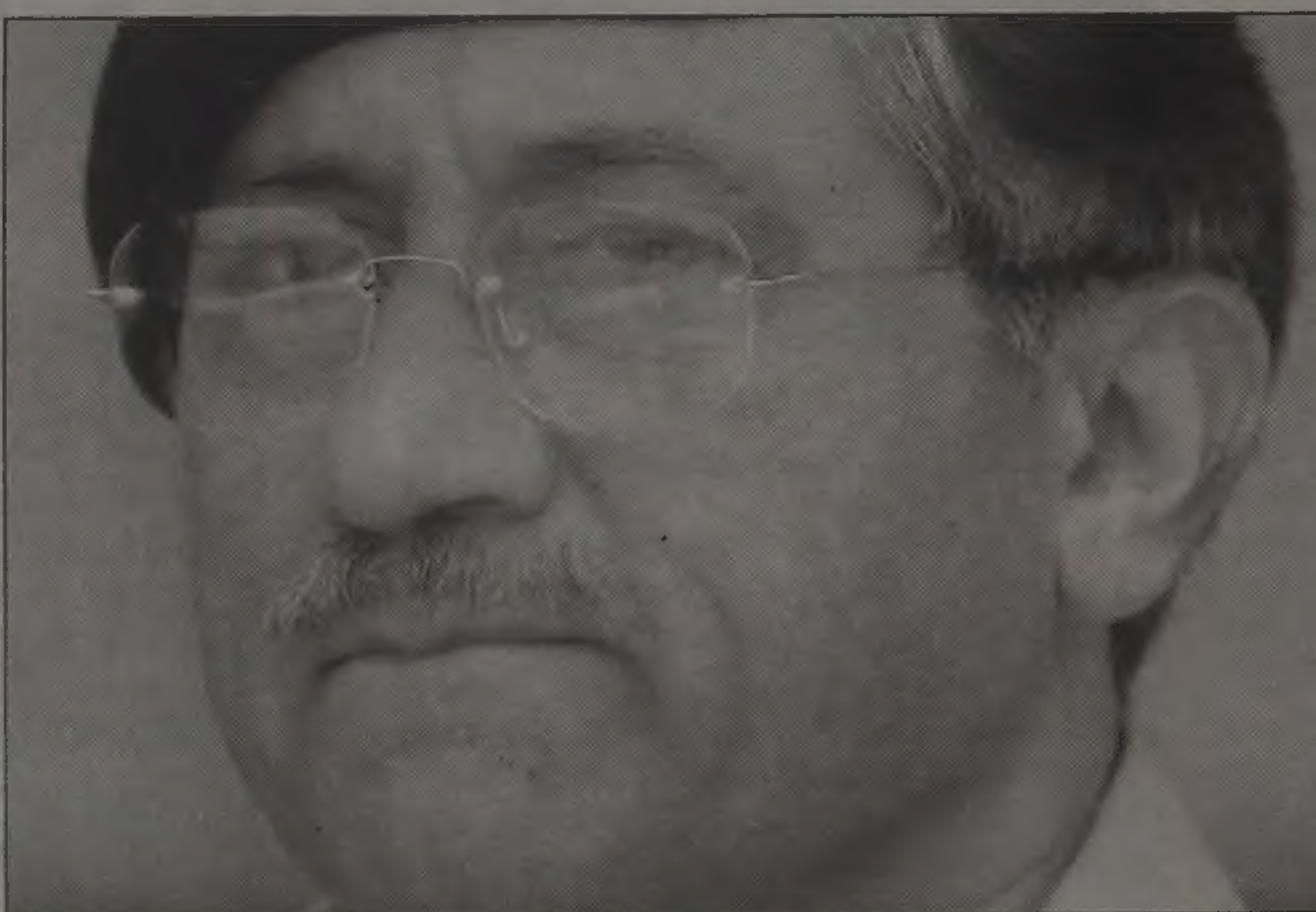
A year or so after Pakistan first tested its nuclear weapons in 1998, I asked an American defence analyst what he thought would happen if officers who were seen as extremists took power in Pakistan. He said that there would be "a traffic jam over Kahuta" (then the main Pakistani nuclear centre), as American, Indian and Iranian aircraft launched simultaneous, uncoordinated strikes

aimed at eliminating Pakistan's nuclear capabilities.

It's too late for that now: Pakistan's nuclear weapons are widely dispersed and well protected. But it does give a measure of how horrified some other countries would be if Musharraf were replaced by a regime drawn from some of the more extreme elements in the Pakistani military. The current agitation suggests an eventual transition back to civilian rule instead, but there are no rules in Pakistani politics.

When General Musharraf seized power in a bloodless coup eight years ago, popular disgust with the corruption of Pakistan's civilian politicians was so deep that he had real popular support for some years. Generals have run Pakistan for almost half the time since independence 60 years ago, and on average the military regimes have been slightly less corrupt (although they have also repeatedly dragged the country into un-winnable wars). But Musharraf's life got much more difficult after the terrorist attacks on the United States on Sep 11, 2001.

WASHINGTON, INTENT ON invading Afghanistan, demanded Pakistan's help with menaces. Musharraf claims that Richard Armitage, then US assistant secretary of state, warned Pakistan's intelligence director that if the country did not cooperate fully with the United States, it should "be prepared to be bombed. Be prepared to go back to the Stone Age." So he cooperated.



Ever since, Musharraf has walked a tight-rope, pulled one way by Washington's demands and the other by the Islamic loyalties and fierce anti-Americanism of most of the Pakistani public. A booming economy (seven per cent growth this year) has helped a bit, but the wealth doesn't get spread very widely: about one per cent of the country's 165 million people are rich, perhaps another three per cent would count as middle class, and the rest are poor. Much less than half the population is literate, and only two million people in the whole country pay income tax.

Pakistani governments both civilian and military traditionally depend on

appeals to nationalism and religious sentiment to keep the impoverished majority quiet, but this has worked much less well for Musharraf since he was compelled to side with the United States in the "war on terror." The surprise is that it has taken this long for a crisis to erupt, but now it has arrived.

The trigger was Musharraf's attempt two months ago to dismiss Chief Justice Iftikhar Chaudhry in order to make way for a more malleable judge who would not challenge his intention to run for president again this November while remaining commander-in-chief of the army. (That is unconstitutional under Pakistani law, but Musharraf got away with

it in the rigged election of 2002, and he wanted to be sure he had no trouble this time either.)

It was the straw that broke the camel's back. All the groups that felt abused or insulted by Musharraf's policies finally went out into the streets, and the protests continue: two weekends ago in Karachi, Pakistan's biggest city and financial capital, 41 people were killed in street fighting. He may not be able to ride this out. If he cannot, what comes next?

There are rumours of a deal between Musharraf and former Prime Minister Benazir Bhutto, leader of the Pakistan People's Party, the biggest in the country. She has been living in exile for the past decade, but he would amnesty her and she would come home to be prime minister again, leaving him in the presidency. Nawaz Sharif, the ex-prime minister whom Musharraf overthrew in 1999, denies this, insisting that "(Bhutto) said to me she will not enter into any deal with Musharraf," but stranger things have happened in Pakistani politics.

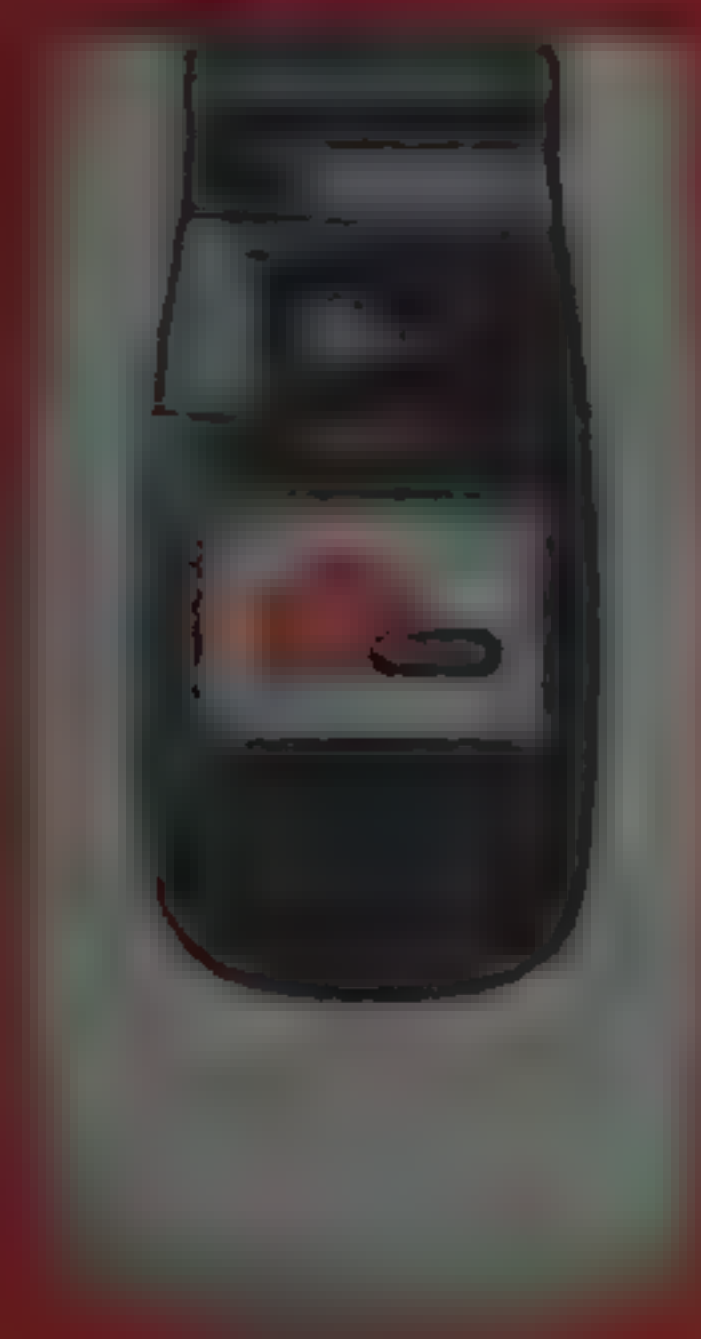
Musharraf may be able to tough it out for a while longer, but the civilian politicians will probably be back in the end. There is, however, another, deeply worrisome possibility. The Pakistani army is a black box, and nobody knows what is going to come out of it. ▼

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in Vue Weekly.

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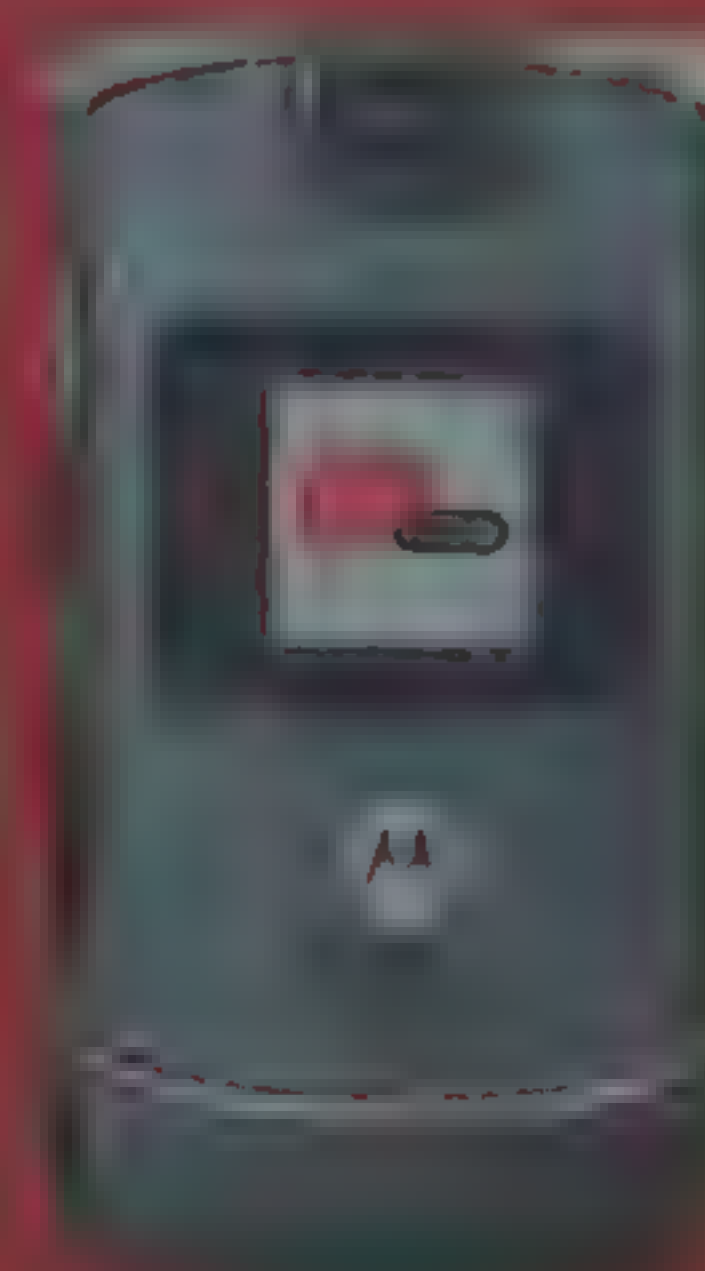
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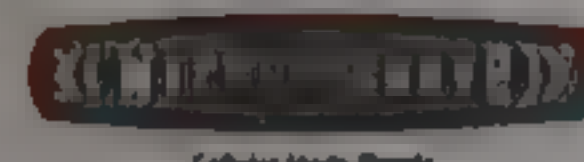
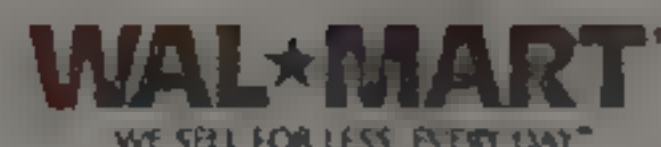


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And then there were two (teams we marginally care about)

HOCKEY IN THE BOX

The Stanley Cup Final is set to begin on May 28, 2007. On May 27, 2006 the Oilers had just finished off Anaheim in game five of their series. The Anaheim Ducks (who are not the Oilers) will be facing the Ottawa "Canada's team by elimination only" Senators who are also not the Oilers.

FIRST ROUND IS ON ANAHEIM The final puzzle piece in the Chris Pronger trade has been placed. There was a condition on the trade where the Oilers would receive the Ducks' first round pick in 2008 should the team make it to the Stanley Cup Finals. They made it—so the Oilers get a first round pick next year to go with the Ducks' first round pick this year. Barring any trades, the Oilers will have five first round picks to play with through this draft and next year's cattle call. That's good news. The bad news: Jesse Niinimäki, Jani Rita, Michael Henrich, Michel Riesen. DY

HOW TO STOCK A BAR WITH JUST ONE CUP In early April, our rivals down south partnered with a group of Calgary restaurateurs and opened a unique, pricey and extremely upscale sports-themed bar with the unfortunate name of Flames Central. Check their website (flamescentral.com) and you'll find the room is splashed with Flames logos and is also a feast for the eyes with 150 flat-screen TVs, luxury boxes and an upscale restaurant called the Wildfire Grill. Luckily the menu designers avoided the tacky temptation to name meals after Flames players and alumni. Then again, they could have featured the Tony Amonte Cristo sandwich, the Housley salad, the Falaf-Al Macinnis, Jim Korn Chowder, a choice of the Joe Stew-endyk or the Chuck Steak Koba-Stew, a plate of Kippers and, of course, Jerk Chicken. It would be great to see a similar joint in Edmonton celebrating the Oilers although I'm not sure my dear Edmonton could sustain a multi-mil-

lion dollar, upscale sports bar like those big shots in Cowtown. Our Oiler Central would be a little less white collar and a little more White Spot, I imagine. DY

US VS U.S. For the third season in a row, the Stanley Cup playoff game will be between a Canadian team and an American team in a questionable hockey market. In 2004, Calgary lost to Tampa Bay and they still don't care much about hockey in Florida. Last year...we know how that one ended. Carolina sold out just 16 games last season—this is after winning the Cup. This year we have Ottawa and Anaheim. The Lightning were in their inaugural season the last time a Canadian team won a Stanley Cup (Montreal—1993), Anaheim started the next season and the Hartford Whalers didn't become the Hurricanes until 1997. DY

RETREATING INTO THE PAST Today (being May 24 if you got a fresh copy of *Vue Weekly*) is the 17th anniversary of the last time the Oilers won the Stanley Cup. The Oilers could have won their fourth Cup on May 24 of 1988 as well but that was the game in Boston with the infamous power outage. The game was tied 3-3 and a win would have given the Oilers a sweep. The game was replayed two days later and the Oilers won anyway. The Oilers also played on May 24, 1987 against Philly to win their third game of that Final series (they went on to win in seven games). That's two wins and a power outage on May 24 in Oilers history. DY

THE FINAL, YO! Man, David can talk. All that typing, and not a peep about the upcoming final. No worries, though, I'm willing to put my 9-and-1 record on the line. The Ducks are a solid, young team with a great goaltender. The Sens are a solid, more experienced, deeper team with a pretty decent-when-he's-not-acting-crazy goaltender. The Sens have already dispatched a couple of very good goalies this year, and I have no reason to think their high-powered offence won't be able to again. Yeah, you heard me right—Comrie wins the cup this year. Sens in 6. TB



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RANDOM

DISPATCH

DARREN ZENKO
d.spatch@viveweekly.com

Mundare, again? Third time out here in less than six months, and the Giant Ukrainian Sausage is losing its novelty; in fact, it's getting a bit creepy, with that weird kink in its loop, it's unwholesome matte finish, its left-in-the-sun-too-long wrinkles. There's much more to this region—"Kalyna Country"—than iffy giant objects, though. Lots to attract the city-alienated looking for a place to be ...

Wind-down of a whirl of a weekend, holiday Monday in The Corner Pub. Mid-afternoon locals propping up the bar, VLT spinners, proprietor giving the country welcome: hearty spiced with wary. We dare the jukebox and an oldtimer tells us the rules: "I don't care what you play, long as you give us at least one Johnny Cash." We forsake Johnny for Roseanne,

spice the mix with ol' Hank and Bobbie Gentry, and are rewarded with free loonies to continue DJing.

The first time out here was a wintry large-objects tour, the second was a jaunt to the Big Egg, specifically. This time the occasion is the Ukrainian Cultural Heritage Village's spring opening and festival of Ukrainian dance. We'd seen the sign on our way back from Vegreville. "600 SHUMKA DANCERS!" How exciting is that? I tried (maybe I could have tried harder) to recruit every Ukrainian, sorta-Ukrainian and miscellaneous Slav I knew; my final cultural posse comprised myself, my parents, my fiancée and my roommate: a Polish family, a Russian and an ancestral Uke. It'd have to do.

Turns out the sign was a bit of a tease. The part of me that craves all things epic imagined 600 Shumkas simultaneously dancing, a whirling mass of feet, flowers, braids and baggy pants. Still, even doled out by the dozens, the dancers were pret-

ty awesome to watch. Watching the final high-kicking Hopak, I got kind of excited imagining a kind of Ukrainian remake of *Gymkata*, where a dancer blends Shumka with kick-boxing, creating an unbeatable hybrid martial art in order to take revenge on the ninjas that killed his father ...

The Village itself is a trip, one of those "living museums" where the staff are all in character so you either have to play along or get really embarrassed; it's like being at a dinner theatre, with cabbage rolls and plowing instead of alfredo sauce and shrill sitcom parodies. My girl got a little light in her eye at the thought of working or volunteering here—probably a bad idea for someone who's been known to trance-channel Galician folk songs when the vodka deactivates her astral defences. She'd probably get so into character she'd become possessed, end up chasing some poor kid with an iPod down the dirt path shrieking "WITCH! WITCH!"

STILL THE VILLAGE feeds those get-outta-town feelings ... I mean, jeez; these people built a nation living in freakin' cave-houses made out of turf! Why do I need an apartment, a van, a Wii and three liquor stores in walking distance? All I need is some land to squat on, an axe, some chickens ...

Ah, maybe I'm just feeling like running 'cause I didn't manage to get what I'd wanted out of a city long weekend; May Long is one of those times, like New Year's Eve, when you feel morally obligated to have the most brilliant partytime possible. Shindigs sprout like spring weeds—what is it about August that means so many May birthdays?—but a combination of party-greed and duty trapped me in a doomed do-everything venue-hopping plan. To hit more than two parties involves:

- Military timing
- Inhuman party-leaving willpower

• A mint's worth of cabfare, or a sober driver

You end up like the lakeside dog in the fable—grab for too much and get no bone. Worse, I was the DD, and though it felt physically good to be bright-eyed and coherent, it sucks to be sober when everyone around you is turning into liquid. "Thizz ... thizziz my bes' frenn! My BES' frennn!" And you're standing there, staring at the scene, going "So this is 'party-ing', huh? Thought it was cooler."

They managed to party all right out here in Mundare; the Corner Pub rattles with dropped hints, rolled eyes and secretive smiles when the subject of the weekend comes up. Yeah, I could party with these people; the bar even has that nostalgic smoke-reek that takes me back to my earliest drinking days. And all I have to do is keep the jukebox queue filled with old-time country and western hits? How do you say "You've got yourself a deal" in Ukrainian? ▼

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It's the great contraceptive swindle

HEALTH

WELL, WELL, WELL

CONNIE HOWARD
health@vancouverweekly.com

For many women—and for their partners and their mothers and the doctors trying to help them navigate the minefield—birth control options suck. The pill, despite its improvements over the years, though effective and doable for many, is for many others still a profoundly disappointing and even impossible solution.

Its potential for causing weight gain, nausea, headaches, depression, anxiety and mood swings is enough to break up many young relationships, but its profoundly ironic ability to reduce or extinguish sexual desire ices the cake.

And though advocates still say with certainty that its ability to cause weight gain is a myth, they're clearly not listening to those who put on 10 or more pounds within the first few months of use.

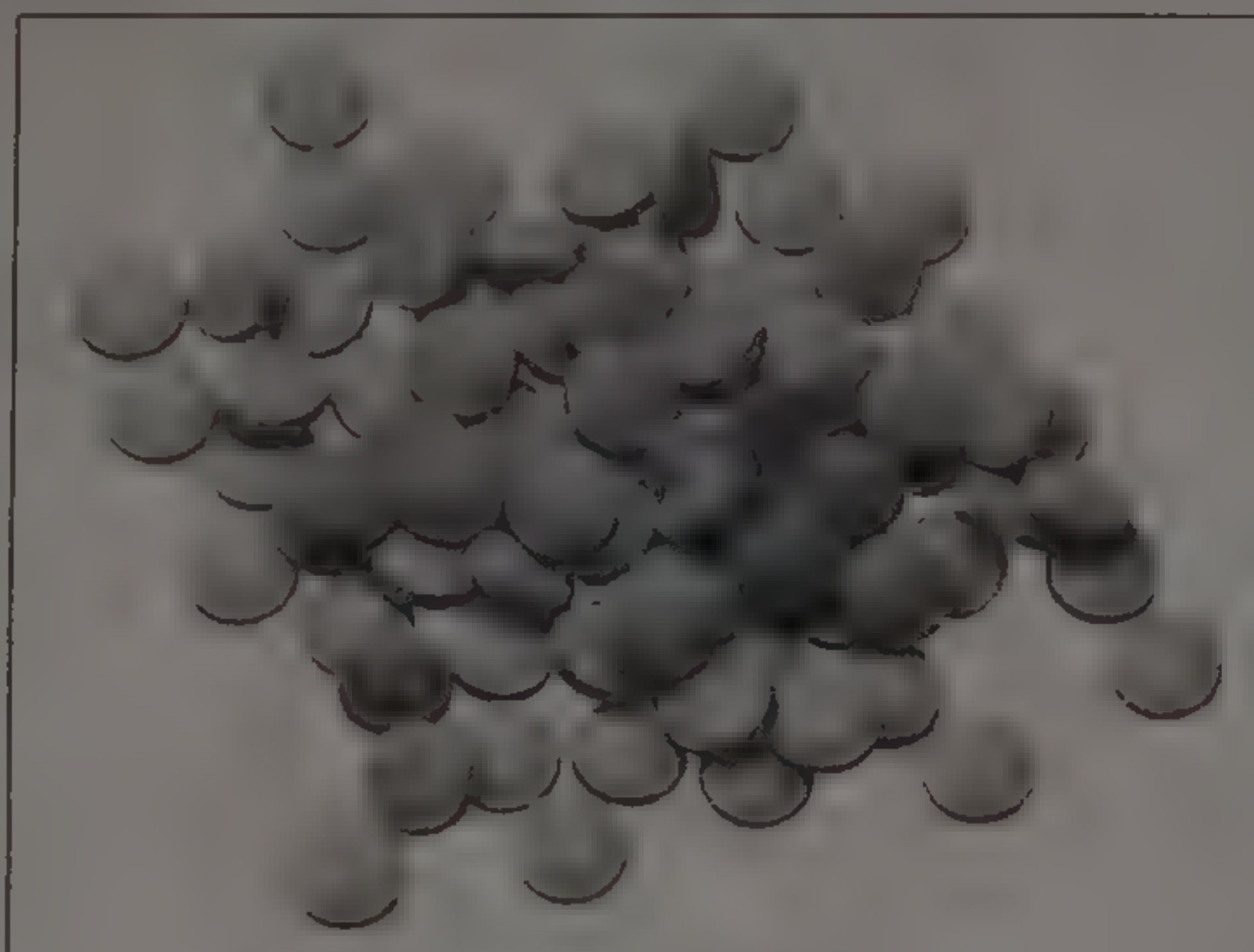
A newer hormone-based option being attractively marketed right now, the Ortho Evra patch, has been described by *Time Magazine* as the perfect birth control and one of the best inventions of 2002. Effective and almost hassle-free it may be, but many experts now say it has harmed thousands of young women in its first five years of use.

The patch delivers 60 per cent more estrogen than most birth control pills, and a Feb 2007 report in the *Journal of Obstetrics and Gynecology* found a more than double incidence of blood clots over women on oral contraceptives.

SINCE BLOOD CLOTS DON'T

mean a lot to some of us, here's one woman's scenario, just to bring it to life. Severe headaches and vomiting within

days of applying the patch, hospitalization for blood clotting in the lungs within weeks, another clot in the brain. Stroke at



20-something. I'm not making this up—it happens, and it happens too often.

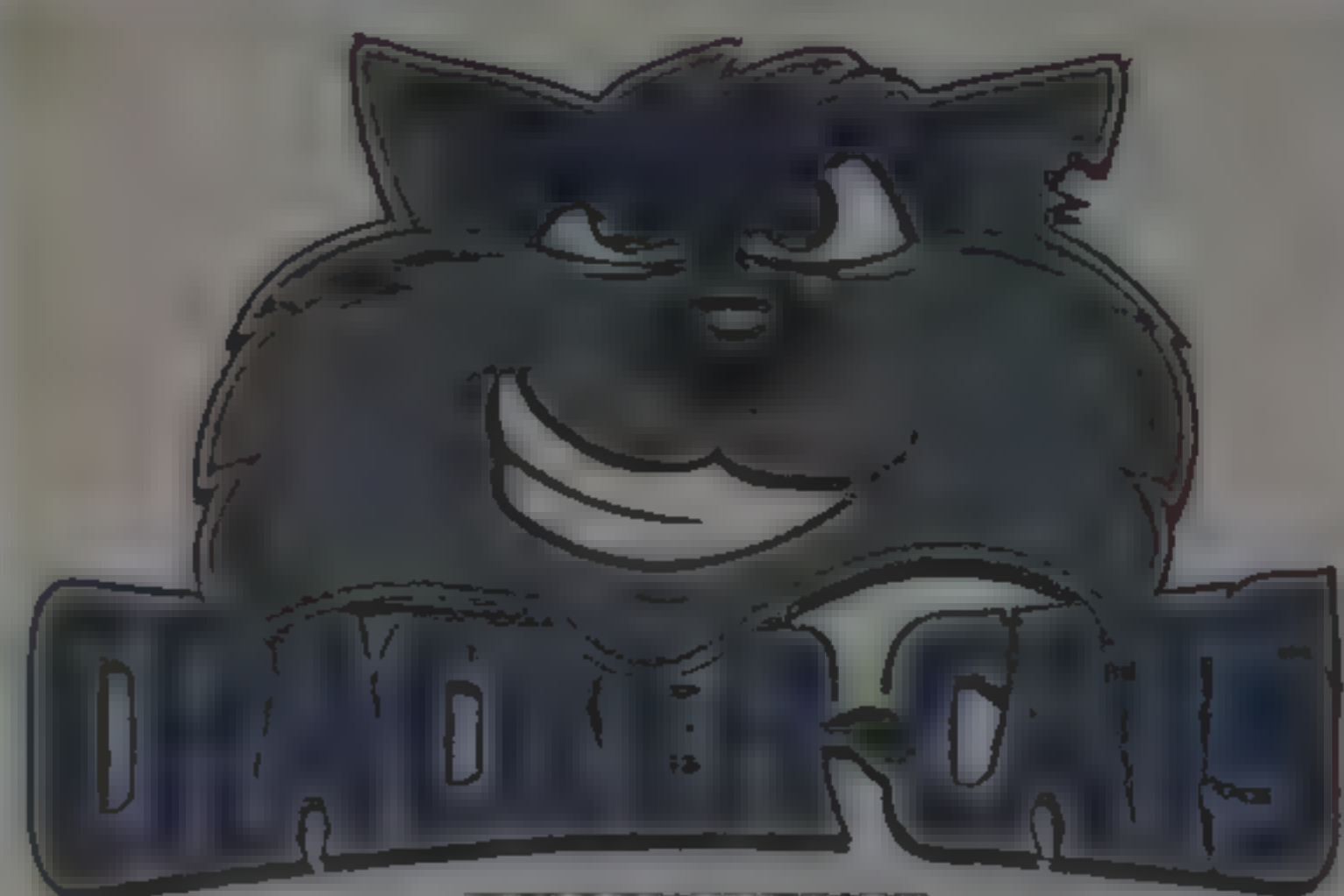
Johnson & Johnson (the parent com-

pany of Ortho-McNeil, who makes the patch) has settled a number of cases out of court for substantial sums of money, trying to keep a lid on the stories. But unable to maintain the cost of settling quietly and for a top dollar, they have now also settled lawsuits in a number of state courts. They were facing about 1 500 claims of injury as of the end of last year.

What's worse is that Johnson & Johnson has also gone to some lengths to prevent negative attention. It has bought the rights to internet domain names related to the patch (such as deathbypatch.com and ortho-evrakills.com) in an attempt to slow the spread of damning information. And they continue to insist that it doesn't pose a greater risk of side effects than the ordinary pill.

BUT WE MUST trust our doctors, who must trust the drug approval system, neither of whom are the least bit influenced by those making and profiting from our medicines—even though the track record of many pharmaceuticals would have the rest of us out of our jobs in a second. First it was the original high-dose pill, then Norplant (quietly taken off the market after over a decade of use), then Depo Provera, then hormone replacement therapy.

And our march toward chemically altered female hormone patterns continues. The newest actor is Lybrel, promising 99 per cent effectiveness along with side effects that include a not-surprising list of synthetic-hormone side effects: blood clots, ectopic pregnancies, lost bone density and unpredictable bleeding—this last one being the main reason cited by many of the women who quit the study even though Lybrel's main selling point is the eradication of monthly cycles. ▼



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WILDROSE BREWERY / 15

BISTRO PRAHA / 18

KIDS MENUS / 21

Though this be (family) madness, yet there is (Socratic) method in 't

JENNIFER MARIE LEWIN / jennifer@vuweekly.com

When I saw an advertisement for **Socrates** in St Albert, featuring ancient ruins in the background, I thought I had discovered an unreported Greek restaurant! I packed up my family for the trip across town with visions of fried calamari and grilled lamb dancing in my head.

The address led us to a bright, Denny's-ish yellow awning for a family restaurant. We decided to try it anyway, especially because our birthday-partied-out preschooler was not in the most accommodating mood. Walking into the non-descript interior wasn't reassuring, however. Besides the forest green booths, the interior lacked both colour and interest.

Things began to look up when the menus arrived. Although not particularly Greek, the extensive list included a wide selection of appetizers, salads, pizzas, pastas, steaks and specialties. Without a dominant ethnic cuisine or style, the menu reminded me of a higher-end, small town restaurant. I immediately felt strangely comfortable, having grown up with such dining experiences.

My husband, full of merely cake and chips himself, nodded his approval; he was pleased to see some heartier fare. Although the variety of salads looked appealing, I decided on the stuffed rainbow trout (\$14.95). My husband, who never purposely ordered salad, pulled no surprises ordering the grilled veal cutlets (\$13.95); he also went with his usual Coke (\$2.50). My daughter was excited about the dino nugget dinner (\$5.50), which included both a drink and dessert.

Shortly after we ordered, our server unveiled two steaming bowls of soup at our table. I chose the romantic-sounding Swiss mushroom, while Joel went with the more sensible beef vegetable. My soup was a creamy blend of onions, parsley and celery and I was pleased to note the mild flavours of the onions and celery, not over-



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shadowed by salt or spice.

My husband, on the other hand, was a little annoyed by the lack of beef in his beef vegetable soup. I found the broth light and full of celery, carrots, beans, and peppers, but this fact didn't matter to the carnivore sitting across from me at the table. Near the bottom of his bowl, he dismally pulled out a scraggly piece of what appeared to be beef.

HE WAS COAXED out of his grumpiness when the entrées arrived. His gener-

ous veal cutlets were smothered by a thick layer of bubbling mozzarella, cheddar and Parmesan. With a side of mashed potatoes and gravy, cooked vegetables and garlic toast, this was a hungry man's meal. He found the veal a little chewy, but this did not stop him from inhaling the entire contents of his plate, except for the vegetables which he left untouched.

I happily devoured his medley of beans, fresh cut carrots, and celery. I am always pleased to see a family restaurant's cooked vegetables that did not come out of the freezer section of the grocery store. My own dish was well-presented, especially if you can brave looking a trout in his eye as

CONTINUED ON PAGE 21

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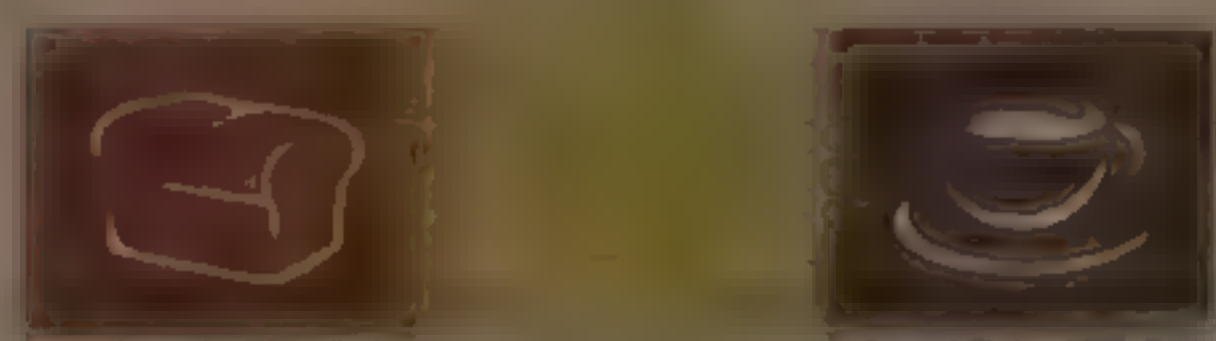
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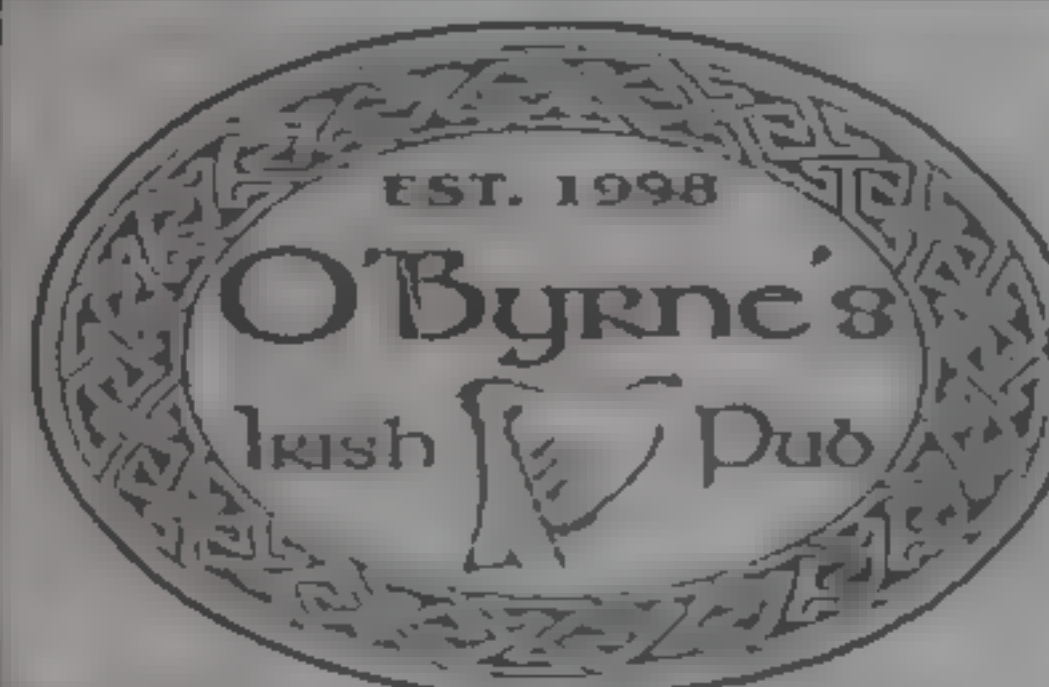
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Take a walk on the Wildrose side

JASON FOSTER / greathead@vancouver.com

The owner of Calgary's Wild Rose Brewing was meeting me at their new brewery and pub for a chat over beer. I followed Mike Tymchuk's directions to the letter and I was almost there.

When the instructions told me to turn into the lot, I hesitated. Did I have the right place? The gravel parking lot and nearly rundown green hangar threw me off. This seemed more like someone's acreage Quonset than one of Alberta's premiere micro-

The sign over the door told me I was at the right spot, though, so I kicked at the gravel stones and walked up to the entry. When I opened the door, my doubts vanished. This small, rustic pub held no more than 12 tables, plus a few stools at the bar. The atmosphere would have been intimate were it not for the 30-foot high, domed ceiling. The décor was simple, quirky and toned down.

Beer, not interior design, ruled this place.

I asked for Tymchuk and he appeared a few moments later with his head brewer, Dave Neilly. Our first order of business was, of course, a beer. At their pub, Wild Rose Brewing offers eight beers on tap: four are their bottled mainstays and four are brewed exclusively for sale at this location.

I chose their Alberta Crude Oatmeal Stout, which was one of their brew-

WILDROSE BREWERY
10000 100th Ave. #2000, Edmonton, Alberta T5H 1G9
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ery-only selections. This marvellous beer was night-black with a creamy, dark tan head that lasted through the drinking. The aroma was chocolaty-sweet with a backdrop of roast. The flavour followed a similar route: starting with a distinct chocolate note and clear malt presence, a strong, but not overpowering, coffee-like roast followed. The oats gave the beer a slight creaminess to smooth out the rough edges. The finish was dry and delicious. It was a bold, yet expertly finessed, oatmeal stout.

Beer in hand, I was offered a tour of the brewery, which hid behind a metal bay door at one end of the bar. When the door was opened, the pub's atmosphere changed completely as the building's true nature was revealed. This well-designed brewery boasted a 3 600-litre capacity, 14 fermenters and a second-hand British brewing system that gleamed with polished copper. The layout was efficient and spacious.

AFTER THE TOUR, we headed back to the pub to chat over more beer. Tymchuk explained that, after a career as a professional brewery designer, he opened the brewery in 1996. Recent years have seen Tymchuk take a more aggressive position in marketing and

expanding the company's market. "I have a five year plan," he says.

Although initially counter-intuitive, moving to the hangar is part of this strategy: the brewery now sits a pint's throw away from the busiest farmers' market in the city. "Twenty-five thousand cars come to the market every week, and each one of them drives right by my sign," says Tymchuk. "This expands the market base. People pick up their vegetables and stop in for some lunch and a beer. We find if they come once, they come back again and again."

As the afternoon moved along, we sampled more beer and I got around to trying each of the eight beers on tap. Each of their beers was well-

crafted and nicely executed. Neilly, the head brewer, is a former Saskatchewan homebrewer who recently turned professional. His attention to detail shows in the exceptional results.

Wild Rose offers beer drinkers a curious selection of the bold and the mainstream, the aggressive and the pandering. Some beers, such as the stout and the Industrial Pale Ale (IPA) are undoubtedly among the best of their style. The IPA is generously hopped and provides a rounded, sweet hop aroma and flavour. While the malt behind the hops is toasty and toffee-like, the hops are the star of this beer. It is a real India Pale Ale.

Some Wild Rose beers chart their

own course, yet remain committed to high quality. The Velvet Fog, for example, is a cloudy American wheat beer that was a brave entry 10 years ago.

"Cloudy beer was a tough sell, but the beer is so refreshing that it worked," Tymchuk explained. "It is now our biggest growth beer."

Other Wild Rose selections, such as the Raspberry Wheat Ale and the SOB Bitter, were easy-drinking, inoffensive beers. The Raspberry's aroma was like a raspberry harvest in a bottle. The beer itself, however, was light and pleasant but nothing more. The SOB needed more hopping to truly call itself a bitter.

This eclectic mix is part of Tymchuk's grand plan: he seeks to open people's palates to new flavours and styles. Even if his version of a beer doesn't meet classic standards, he is opening new doors. "It's about building a beer culture in Alberta," noted Tymchuk. "The more we can broaden our customers' horizons, the more we can do later."

Tymchuk's strategy makes sense to this beer geek. Microbreweries exist on the edge of a beer market that is dominated by boring pale lagers made by huge corporations. The more a brewery can develop people's appreciation for good beer, the bigger their potential market.

Pretty smart. Smart enough to draw a hearty "Prosit!" from this Edmontonian to a group of beer lovers from Calgary. ▽



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Hop around the Calgary beer scene

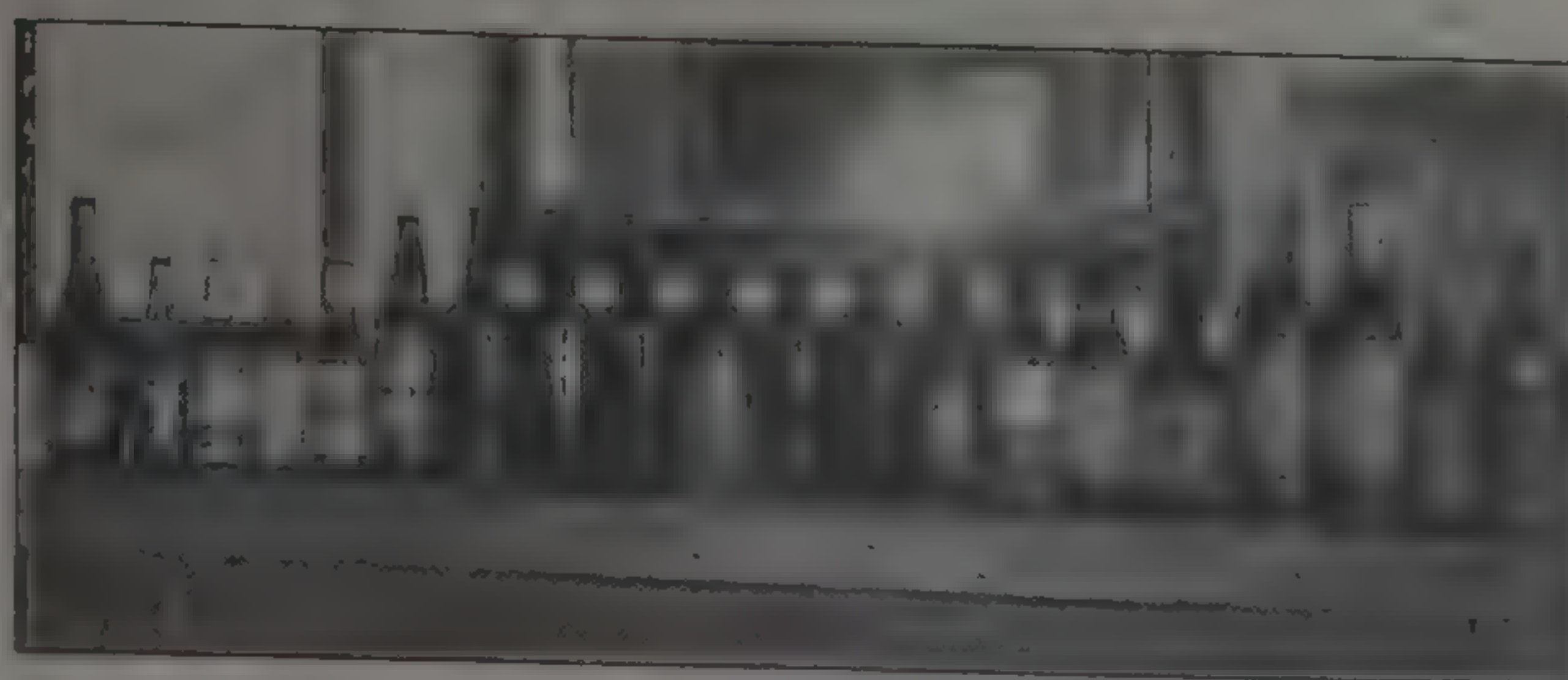
SUBS! GREAT HEAD

JASON FOSTER
greathead@vancouverweekly.com

For most Edmontonians, life occasionally takes us to our southern neighbour. I'm not a big Calgary fan. I think the city is too corporate, too American in its feel. But said, if Calgary looms for a night or two, I might as well find some decent beer to quaff.

Calgary offers the standard selection of faux Irish pubs, sterile business-suit bars and trendy nightclubs. After searching out the corners of the city, however, I found some enjoyable little places that offered some character and good beer.

The Hop-In-Brew has become my favourite Calgarian watering hole. As a converted home in "not the best" area of Calgary, this pub can be found along downtown's southern edge. Keep your eyes peeled, though: it's easy to miss.



When I entered the Hop-in-Brew (212 - 12 Avenue SW), a homey, comfortable atmosphere caught my attention. This two-storey house was sectioned into small rooms downstairs and a larger space upstairs, which made me feel like I was at a house party. With a capacity of 106, this small place is designed for sitting around a table with a clutch of friends talking politics or other—less weighty—matters.

When I ordered a beer, the pub really

stood out. Hop-In-Brew offers 15 beers on tap, nine of which are from microbreweries (more are available in the bottle). Two or three taps are devoted to each of Alberta's three microbreweries: Alley Kat, Wild Rose and Brew Brothers. There is also a house beer, a Belgian strong ale. Even the big beers are better than normal: they offer de Koninck from Belgium, for example.

As a bonus, the staff was friendly and among the most beer-knowledgeable I have

ever encountered. Heck, they'll even help you select the right beer. The food menu is intentionally sparse (nachos and pizza), but the pizza is some of the best in the city.

Hop-In-Brew owner Dick Hoppener likes to keep the pub low-profile. "I want it to be the secret place," he claims, "the place people know about and come for the beer."

Hop-In-Brew has two types of clients. First there is the older, after-work crowd. "They like to come for the odd beers we have," says Hoppener. The other type is a younger, more hip set who flock to the place on weekends. "Their beer tastes are not quite as refined," says Hoppener. "They drink Newcastle." Understandably, the pub changes dramatically at the end of the week. If you want a quiet pint, "don't come on the weekend," Hoppener warns.

MANY CALGARY PUBS are following the

CONTINUES ON PAGE 20

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Edmonton landmark uninspired

ELLA JAMESON / ella@vancouverweekly.com

Food TV airs a fantastic show called Restaurant Makeover. Each week, they temporarily close a stagnant Canadian restaurant to overhaul their menu, kitchen and décor. The resulting makeover regenerates enthusiasm in the restaurant: both the owner and the patrons are often thrilled.

I'd love to see them get a hold of **Bistro Praha**.

Bistro Praha has long been a downtown fixture. Consistently receiving good reviews from its established clientele, this restaurant hasn't seen significant changes since its inception over 30 years ago.

With great anticipation, I took a date there last Tuesday evening. This was a first date—the sort that makes even the most confident woman tremble. Handsome, charming and smart, I couldn't wait to impress him with this well-known Bistro.

We made reservations for 8 pm and

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walked past the patio of tables into the warm interior of the restaurant right on time.

The space was surprisingly stark, with beige stucco walls and painted green ceiling tiles. A few pieces of art adorned the walls and the tired-looking infamous scenic mural still graced the rear wall. The weighty wooden tables and accompanying bistro chairs were nice, but table linens would have added an upscale finish.

The host seated us near the rear of the restaurant and gave us a pair of tattered menus. A warning on the front page admonished us against rocking on our chairs: "take care of our furniture," it warned. I smiled at the thought that must have gone into

placing this cautionary notice. How many chairs had they lost to undulating bottoms over the years?

WE PERUSED THE modest wine carte, but since we were unable to settle on a choice, we boldly decided to try some of the numerous European ales and lagers instead. I ordered a New Castle Brown Ale (England, 550ml \$7.75) and my date settled on the Nastro Azzurro (Italy, 330ml \$6.25).

Waiting for our drinks, I sat back and scanned the other patrons. A table of four in their 40s, two tables of similarly aged couples, and a single woman of indeterminate age sat alone at a table against the wall. I didn't get the "late-night hot spot" vibe I was expecting, but the night was not yet terribly late.

Our aloof server unceremoniously placed our beers on the table before asking if we'd decided our order. No recommendations and no small talk this individual preferred a very hands

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of approach to serving. The sparse appetizer menu featured a number of amuses and three alternatives. We decided to share two of the three alternatives: escargot with garlic chili butter (\$6.75) and pickled rolled herring (\$5.75).

Both items appeared without delay; the escargot was presented with a soft roll of bread and the herring arrived on a bed of lettuce. Each of the three fish fillets were wrapped around a pickle to form rollmops, which is a German presentation. The rollmops were then topped with marinated onions and placed adjacent to a generous mound of sour cream. The herring was tender and the pickles were crisp. Overall, this was a pleasant dish.

The escargots were tiny, but succulent and the bite of chili was an agreeable surprise. The garlic was pungent and abundant in this fine hors d'œuvre.

Having been directed by friends to order the steak à la tartare (half-order \$17.75), my date had no difficulty in deciding on his entrée. First toying with the roasted goose, then the rainbow trout, I struggled to finally settle on the schnitzel Parisienne (half-order \$11.25). Schnitzel is one of my favourite dishes; having travelled across Austria on the all-schnitzel diet, I was excited to revisit my memories.

Though the service could not be described as warm, it was certainly prompt. We quickly received a bowl of Romaine lettuce topped with Italian dressing and chunks of mozzarella cheese. Sadly, this was a rather uninspired salad that neither of us finished.

We ordered two more beers while waiting for our entrées to arrive. This time, I chose the Czechvar (the original Budweiser from Czech Republic, 500ml \$7.75) and my date opted for

the Hoegaarden Wheat Ale (Belgium, 330ml \$6.25). We shared the Czech lager and drank it first, enjoying its medium body and pleasant finish. Then we split the Belgian witbier, which was a sweet-tasting beer that offered a surprisingly bitter finish.

OUR SERVER BROUGHT out our entrées and we gently pushed our beer glasses aside to make room for the impressive dishes. The steak tartare was wonderfully presented on a platter of rye crisps with chunks of lemon, tomato and cucumber. The filet américain was tender, beautifully spiced and delicious atop the thinly sliced rye bread.

My weiner schnitzel was breaded with an eggy Parisienne batter and plated alongside a small scoop of potato salad and one slice of cucumber. I asked for the requisite cranberries, lingonberries or whatever they might have in the kitchen, but unfortunately they had none to offer. Disappointed, the veal cutlet became less appealing to me, and I only managed to eat about half.

Undaunted, we decided to top off our meal with two glasses of Taylor port (\$8.50 each) and a Crepe "Henry Christian." Steamed kiwi and orange liqueur filled the crepe, which was then topped with fresh whipped cream. This combination tasted slightly bitter, but the smooth Portuguese port rounded some of the edges.

Bistro Praha wasn't entirely a disappointment. The food, although somewhat prosaic, was actually quite good. Still, the philosophy of change would have this bistro revisit their menu, revamp their décor and reconsider their hands-off service. After all, every good restaurant needs the occasional innovation. ▽

people who actually produce your food.

FLOWER POWER, MAN Every Supperclub, Henry Song of Four Rooms cranks up the intensity. He has wrought fantasies out of curry and produced gourmet hot dogs. This Wed, May 30 at 6 pm, witness his latest five-course wonder. Begin with an edible flower salad in lavender vanilla vinaigrette and a zucchini flower stuffed with sticky rice. Wash down your sunflower seed-crusted lamb with rosewater raspberry Granita and watermelon. At only \$70 a person, call 426.4767 to reserve your spot.

Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some unsubstantiated gossip? Email dish@vuwweekly.com or fax 426.2889.

FOOD NEWS! DISH WEEKLY

THE URBAN FARMERS' MARKET "Make it, bake it or grow it": the City Market's vendor mandate says it all. Last Saturday was the first of the season, which runs until Oct 6. From 9 am to 3 pm every Saturday, rain or shine, wander north from Jasper Avenue on 104 Street for the best local produce, baked goods and crafts in the open air bazaar. Ditch the claustrophobia of Edmonton's other major venue and start building a relationship with the

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Greeks may need the return of Dionysus

WINE **NICE LEGS**
JAMES GILL
nicellegs@shaw.ca

2000 TSANTLI METOXI
MT ATHOS, GREECE

Despite their best efforts, some countries just don't have a strong reputation for making good wine. Greece is one of these countries.

Last year, I read a restaurant review that criticized a Greek restaurant for not serving Greek wine as its house wine. I thought that this was unfair, since Greek wines that have received positive reviews are rarely available in Canada. After chatting with the restaurant owner, I went home with a bottle of Greek wine, which I stored and promptly forgot about. Since I recently came across this bottle, I thought it was about time to open it up and go Greek.

Upon opening this plum coloured Cabernet/Limnio blend, I noticed that its colour changed from very watery at the edges to deep in the centre. When pouring my first glass, I was concerned to detect almost no odour.

Sadly, my first taste was limp: with weak structure, the wine's only presence was in the middle of the palate. As the wine moved to the back, the flavour was tart and tanniny. At that point, I



was ready to give up on this wine.

I decided to leave it for 15 minutes, then return for another taste. When I returned, the wine was deeper and more solid through the taste, but the front still lacked fruit and the back lacked substance.

Although this was a decent wine, it was still far from good or extraordinary. Sometimes, offering your customers a good bottle of wine is better than honouring your restaurants' origins. Too bad Greek wine makers haven't made this a harder decision. ▼

GREAT HEAD

CONTINUED FROM PAGE 17

growing trend of carrying a house beer alongside their standard selections. The quality of most of these house beers is often suspect. For example, Unicorn Pub on Stephen Avenue is a decent, if unoriginal, basement pub that offers an impressive 18 beers on tap. Its house brew, Twisted Horn, is supposed to be a blonde ale. Quite frankly, the stuff was undrinkable. This beer was cloyingly sweet with a harsh, lingering aftertaste of soap and sugar. I couldn't finish the pint.

Many Calgarians relax at Bottle-screw Bill's (140 - 10 Avenue SW), with its "Around the World in 80 Beers" club that offers stamps for every type of beer you drink. Their bottled beer menu offers 80 selections! This is an impressive list with a little bit of everything for the beer tourist. The range is wide, but so is the quality, including everything from classic British ales and Belgian beers to substandard Australian and African pale lagers.

The less impressive draught list sticks with Big Rock and standard imports. Their house beer, Buzzard's Breath, is an amber ale that meets the low quality of Calgary house beers. This insipid and watery ale offers neither a distinct hop nor a hearty malt flavour.

Calgary's local brewpub, Wildwood (2417 - 4 Street SW), guides patrons into a cavernous basement pub that is located beneath their elegant restaurant. All of their beer is made on-site. Oddly enough, the pub's Calgary Flames-inspired décor has made its way

into the beer. The beers' names are hockey references such as Kipper Pilsner, J12 Golden Ale (Iginla's number) and Lord Stanley Dark Ale.

This brewery keeps the style of the beers vague: "dark ale" rather than porter, for example. I can see why. Overall, their beers are timid. The dark ale has some nice chocolate notes, but not enough body to round out the beer. The golden ale has a gentle sweetness, but is too thin. The Pilsner needs more hops to push it out of the standard lager category. The Cherry Ale has cherry aroma, but no additional flavour. They are all cleanly brewed and quite drinkable, but nothing stands out of the crowd.

The most unusual pub location I've seen is a little off the beaten track. Wild Rose Brewing (*see story ???*) is situated in a retired army hangar near the Calgary farmers' market. This new brewery pub is small, spartan and somehow endearing. The atmosphere is sparse, but its intimate connection with the brewery (it's separated only by a retractable metal curtain) makes the spot interesting. Of course, the beer is all Wild Rose. In addition to their standard varieties, they also offer four pub-exclusive beers. These are the beers they experiment with. My particular favourite is the Alberta Crude Oatmeal Stout.

A city as large as Calgary is sure to have some happy little beer secrets. I've found a couple of spots to call home and I am certain others await my exploration on future trips. However, one thought will sustain me through the harshest of Cowtown disappointments there will always be a beer for me back home, at the end of the QEII. ▼

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The kids are all right—if you feed them right

JANET GROENE / featurewell.com

It's called an epidemic, yet doting parents continue to subsidize its sweet, seductive call. Obesity rates in children have doubled since 1980, so how can restaurants fit into your plan to keep your family on the right track?

The picture has some bright spots, but parents must still dodge torpedoes in all directions. For example, many chain restaurants offer free kids meals but only on nutritionally bankrupt sodas, not juice or milk. Fruit is on the menu, but it's mostly fat-soaked batter. And yes, they'll get fries with that. One popular chain's kids menu lists a cheeseburger with fries for a total of 760 calories. That's about what most kids ages four to eight require in an entire day—not to mention enough sodium and saturated fat to sink a battleship.

When the Center for Science in the Public Interest surveyed the US's top 20 sit-down restaurant chains, they were stunned to find that every children's menu offered fried chicken in some form and the only "vegetable" offered was usually french fries. One of North America's most luxurious

FOOD KIDS

hotel chains boasts a room service children's menu that offers five items: grilled cheese with fries, hamburger with fries, a hot dog with fries, or chicken fingers with fries. Take your choice for \$9.95 a pop. The fifth choice is a peanut butter and jelly sandwich.

THANKS TO AN increasing number of chefs who are wising up, parents are no longer alone in this fight. Marriott hotels feature a Fit for Life menu that shows detailed nutritional information and includes organic vegetables and Certified Angus Beef. For kids, the Marriott day begins with the "Fit for Life Kids' Healthy Start Buffet," a small version of the adult buffet. Here kids find oatmeal, granola, fresh fruit and a choice of breakfast breads. At lunch or dinner, kids can order the cheese quesadilla made with a low-carb wrap.

Both Wendy's and McDonald's now offer kids' meals with milk or juice instead of soda and with fruit in place of fries. At the Olive Garden, the kids'

foods found on the main menu.

SAY THANKS When a restaurant has a great kids' menu, voice your approval to the server, cashier, manager, chef and on comment cards. As a repeat customer, mention that healthful eating is what brought you back. Progress is being made at a snail's pace; praise from parents can help speed it up.

EXPERIMENT Break out of the meal-with-a-prize habit and try new restaurants known for healthy choices. The novelty of new surroundings should get you through the first visit to, say, a Subway. With luck, the kids will soon clamour to go to a new favourite restaurant that also offers more healthful foods.

were in the shape of unhatched dino eggs. Along with a generous drink of chocolate milk, our food critic was appeased and merrily ate her dino eggs with a generous portion of sweet and sour sauce.

Congratulating ourselves on averting a catastrophe, we decided to skip dessert and leave while everyone was happy. While my husband paid the \$37 bill before tax and tip, I gathered up my messy daughter's belongings. She looked around as if finally clueing in that this was not the restaurant we described to her.

"Mommy," she asked, "where is all the dancing music?" I explained that this was not a Greek restaurant, but a family restaurant. She looked puzzled. "But don't families like to dance?"

Perhaps they do, but you won't find Greek music at Socrates (or dino-shaped nuggets for that matter). What you will find is reasonably priced, tasty food in a family-dining environment. Save the plate smashing and safari cuisine for another occasion. ▼



menu offers spaghetti with low-fat tomato sauce, while at Old Spaghetti Factory outlets kids can get spaghetti with a healthful sauce and a side salad or fresh fruit. All kids' meals come with a drink—choices including milk or juice.

Roger Berkowitz, CEO of Legal Seafoods, first heard about trans fats at a meeting at Harvard University a few years ago. When the term was

explained to him, he set about eliminating them from his kitchens. New oils were ordered and one baked goods supplier was fired because it

couldn't produce trans fat-free oyster crackers. The company also tests for mercury in its tuna and swordfish. Now this company's restaurants offer kids healthful options including lobster that is cut up and put back in the shell for easier eating and fish-shaped pasta for kids who are allergic to seafood.

Meanwhile, trans fats are falling off menus like leaves off an autumn oak. They're gone at Rosen and Peabody hotels, Universal Studios, Walt Disney World and all of New York City.

Bertucci's restaurants give kids a ball of pizza dough to play with while they wait for their own pizza to be prepared with fat-free dough and fired in a brick oven. Unlike eateries that have partnerships with soft drink companies, Bertucci's teams with a dairy that provides low-fat milk. Chili's Bar & Grill introduced four healthy kids' plates last year. ▼

USE THE NET Most restaurants now post their menus online. (Do a search for Name of Restaurant Plus Kids Menu). When computer-savvy kids take part in restaurant selection ahead of time, it can disarm power struggles in the car or restaurant.

PLAN AHEAD When you have no choice but a restaurant where kids order grease-laden foods, make bag lunches with healthful appetizers and hope the kids will fill up on them in the car before you reach the restaurant.

PLAY GROWN-UP Flatter kids by waving away the children's menu and saying, "Oh, my children prefer to order from the adult menu." Then steer attentions to healthful appetizers and low-fat finger

GET ENTERTAINED Look for restaurants that offer entertaining food presentation rather than the same old crayons and puzzles. Japanese steak houses, for example, dazzle kids with flashy stir-fry presentations while producing a healthful repast.

TRY Highbrow Don't think your children are unwelcome at gourmet restaurants. Many pride themselves on pleasing discerning parents and their kids. The best restaurants, where everything is cooked to order, are also the best places to take kids who have food allergies. Wee ones can get wiggly during custom food preparation, though, so ask your favourite chefs how to speed up the process, perhaps by calling ahead to order a first course or to let them know what you'll be having. ▼

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SOCRATES

CONTINUED FROM PAGE 15

you eat him. I especially enjoyed the stuffing of fresh diced tomatoes, green onions and parsley. With just a hint of lemon and pepper, it gave an added boost to the pleasantly mild flavour of the fish. My sides of baked potatoes and cooked vegetables, along with the whole fish, proved too much for me and I packaged up half of my food.

The only one at our table who was unhappy was our little daughter. The meal began smoothly enough with raw carrots and celery with dip. Her French fries were fine. The dino nuggets were a disaster.

Instead of T-rex and his pals, Sapphira's plate contained boring, plain old nuggets. Perhaps this did not affect their taste, but for a three-year-old, this was like not browning a crème brûlée. Fortunately, a revolt was prevented by a quick-thinking mommy, who suggested that these

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spring style

Doggie Style

PHOTOGRAPHS BY FRANCIS TÉRAULT

ALL DOGS FROM THE EDMONTON HUMANE SOCIETY



Tango is an obvious romantic. He is a 2 year old Pekingese mix.



Dress by In Wear (Etzio)
Gold shoes by Miz Mooz (Wenor Shoes)

Dress by Vera Mode (Eaton)
Shoes by Hispanita (Werner's)



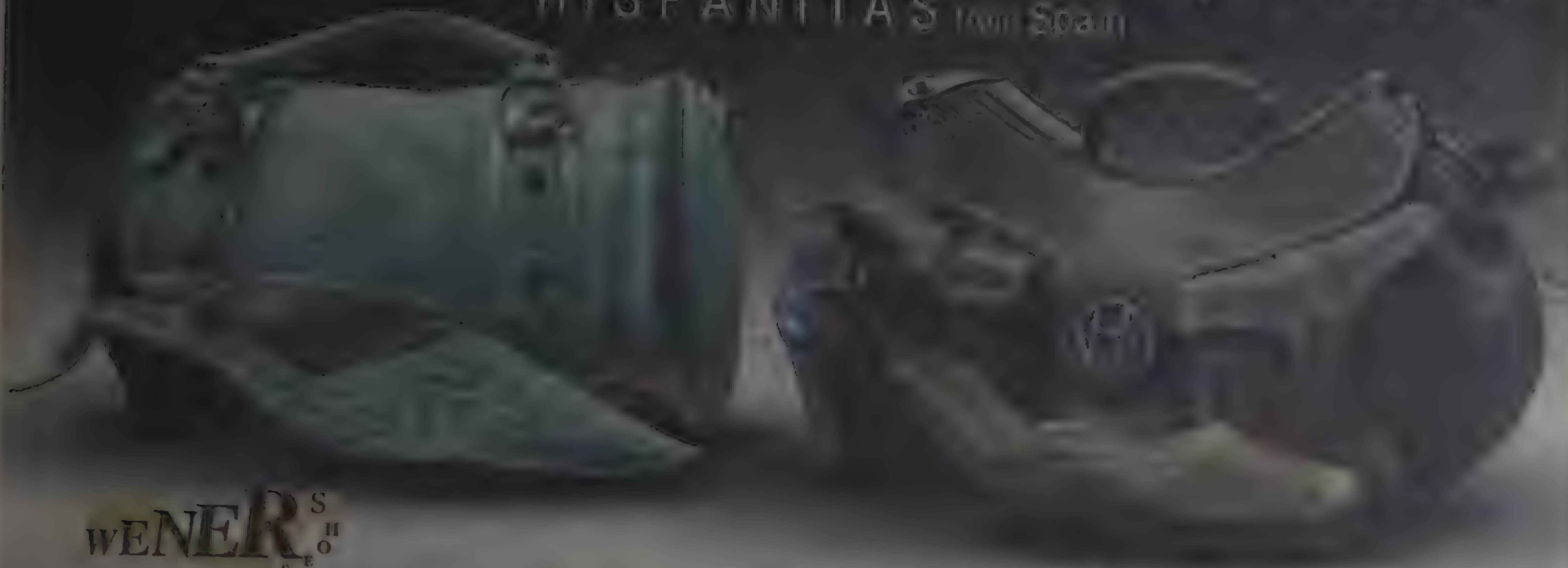
Red paisley top by C'est Moi; dakota shorts by B.B.; dragonfly necklace by Aimee jewelry
red patent flats by Miz Mooz; grey shoulder bag by Missco (C'est Sera)



Velvet is an affectionate 5 year old
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Tatty is a cocker spaniel mix. He is only seven months old. He likes long walks, movies and romantic dinners in the park.

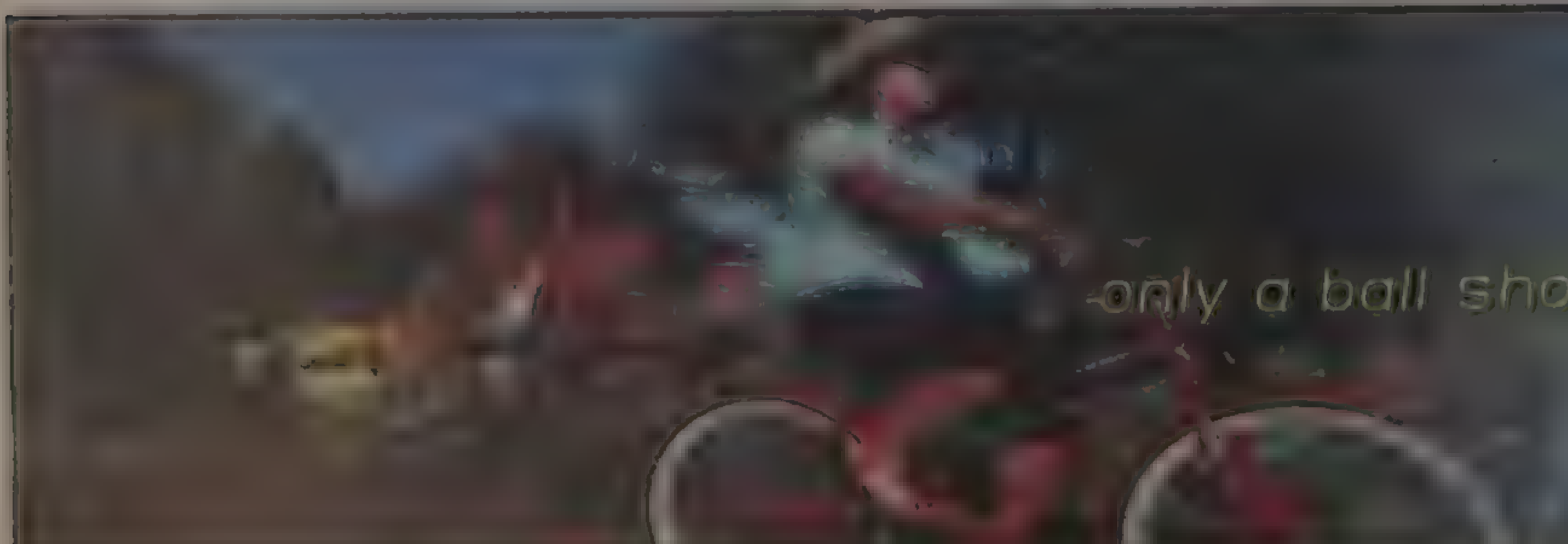
Grey pocket dress by Vero Moda (etzie)
Brown snake shoes by San Miguel (Wener's)

Halter top by Kitchen Orange (etzie)
Mini skirt by Industry (etzie)
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Nanook is a Siberian husky mix and she is looking for older kids to play with.





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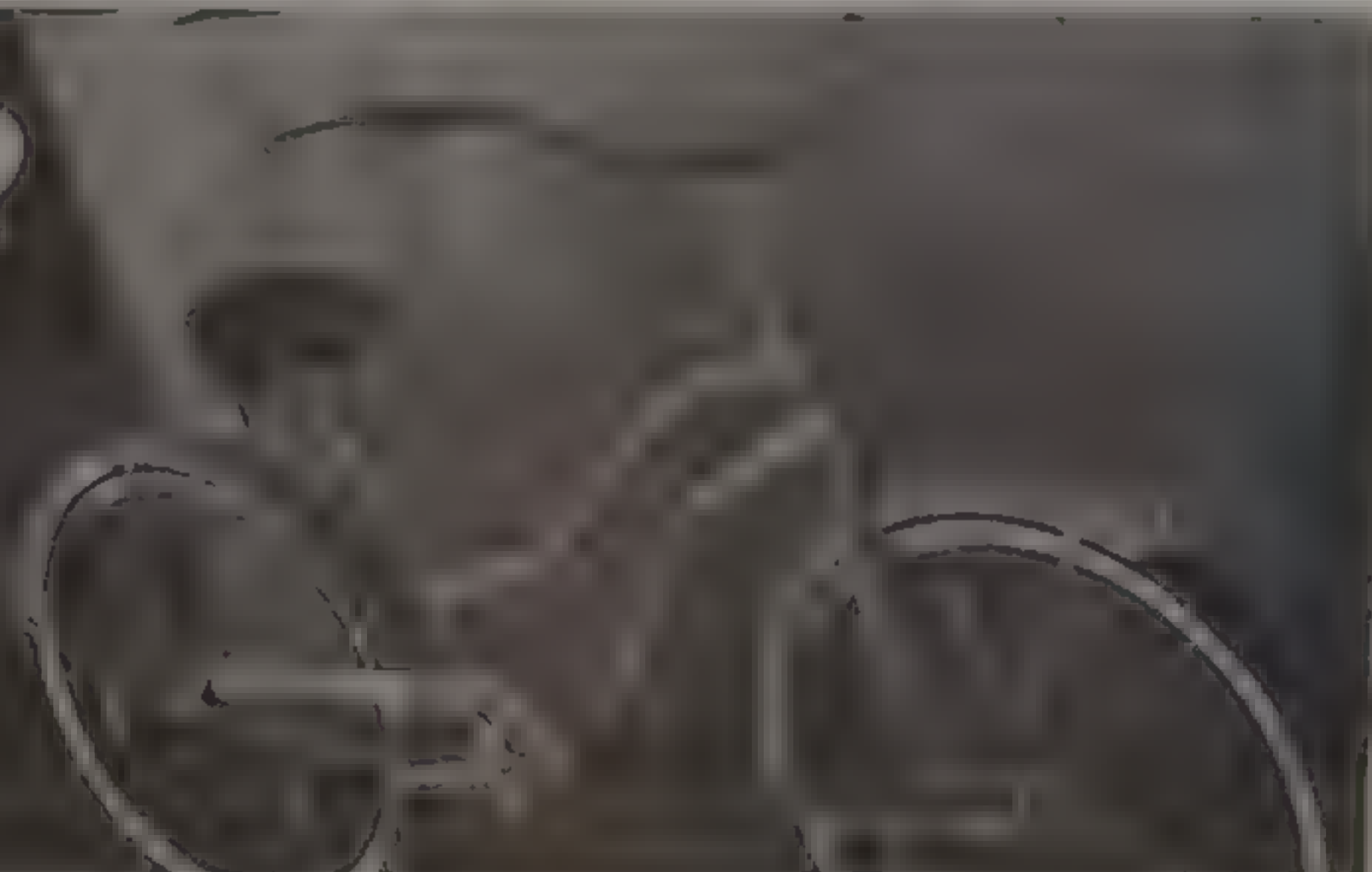
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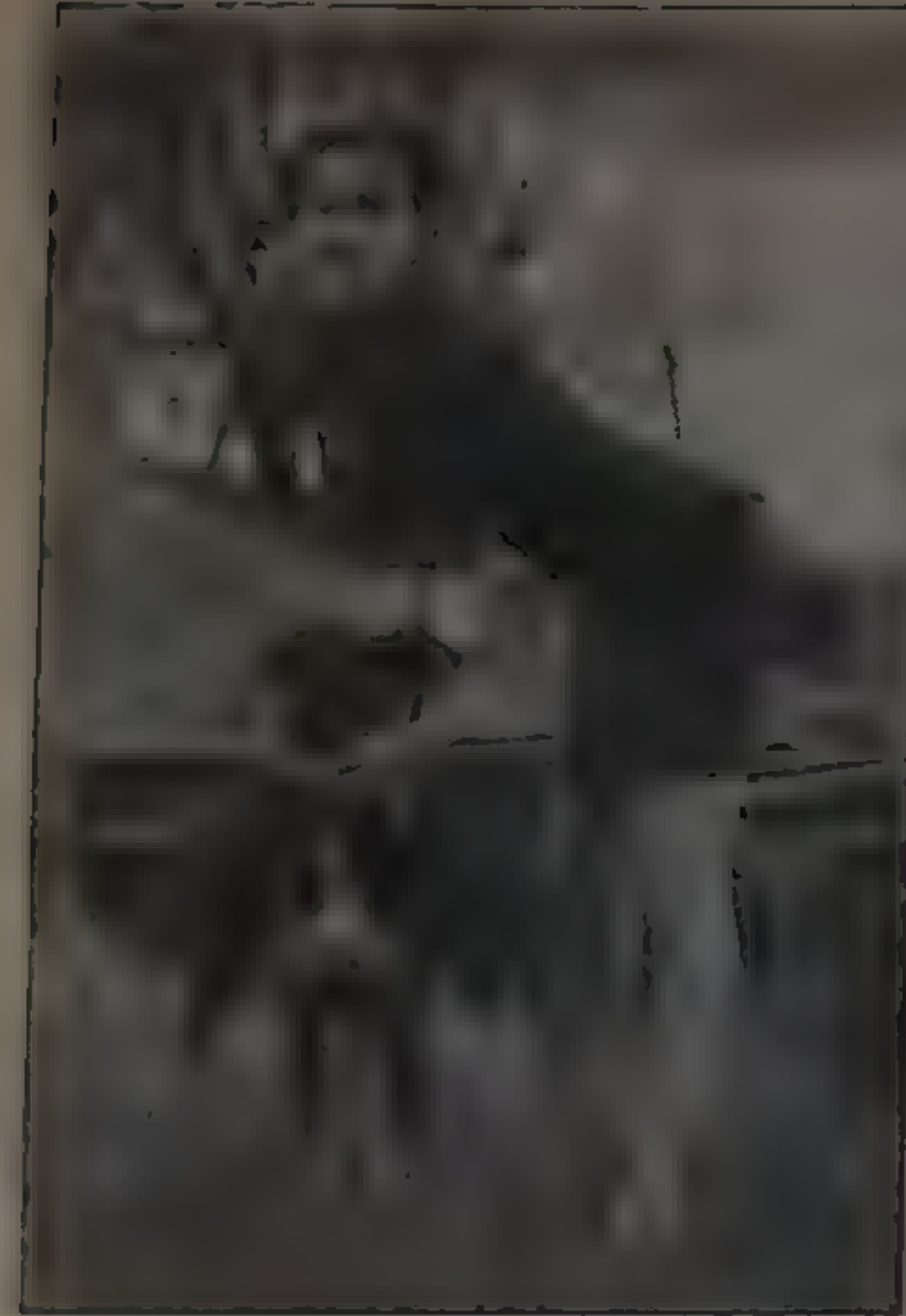
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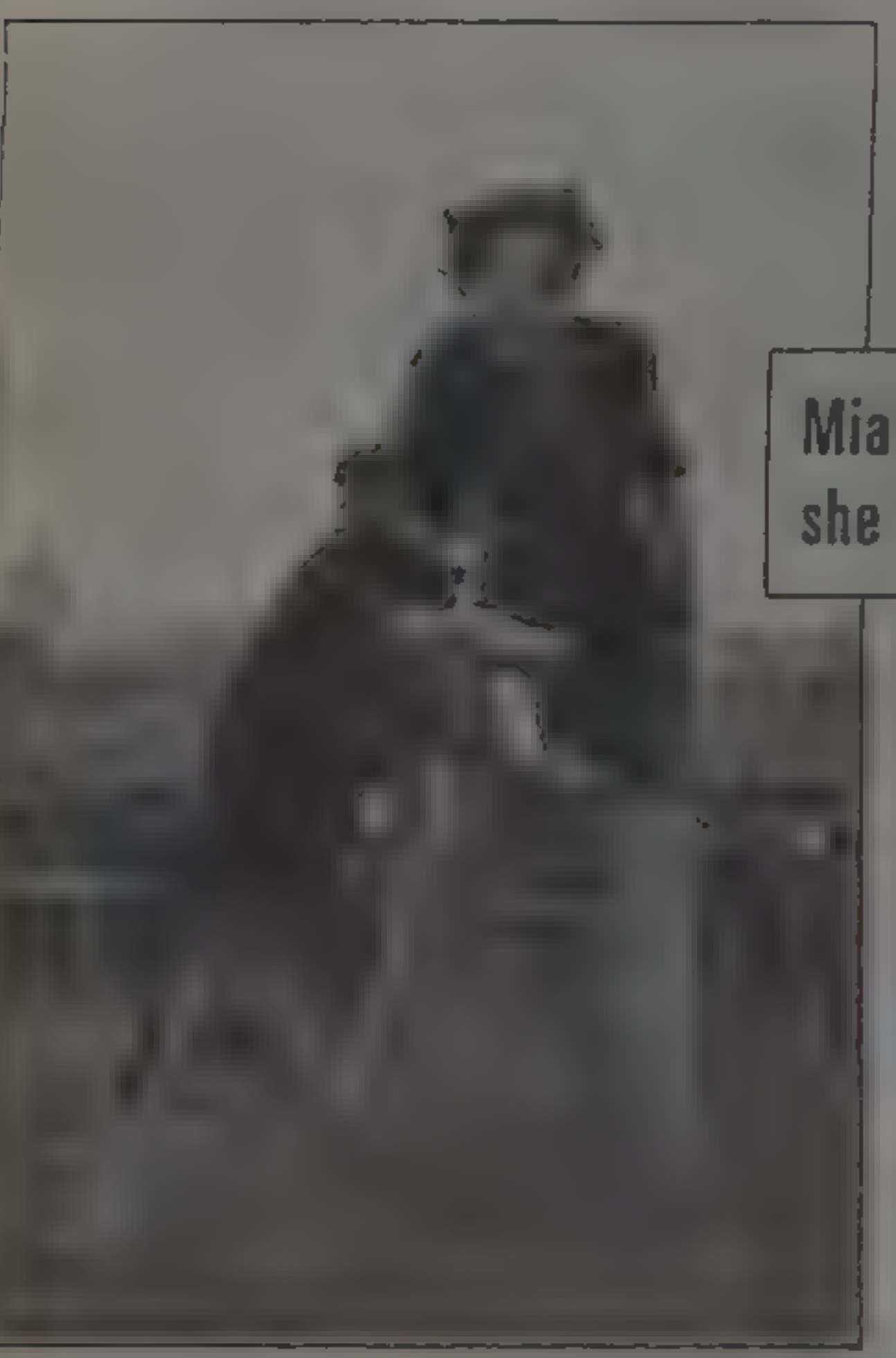
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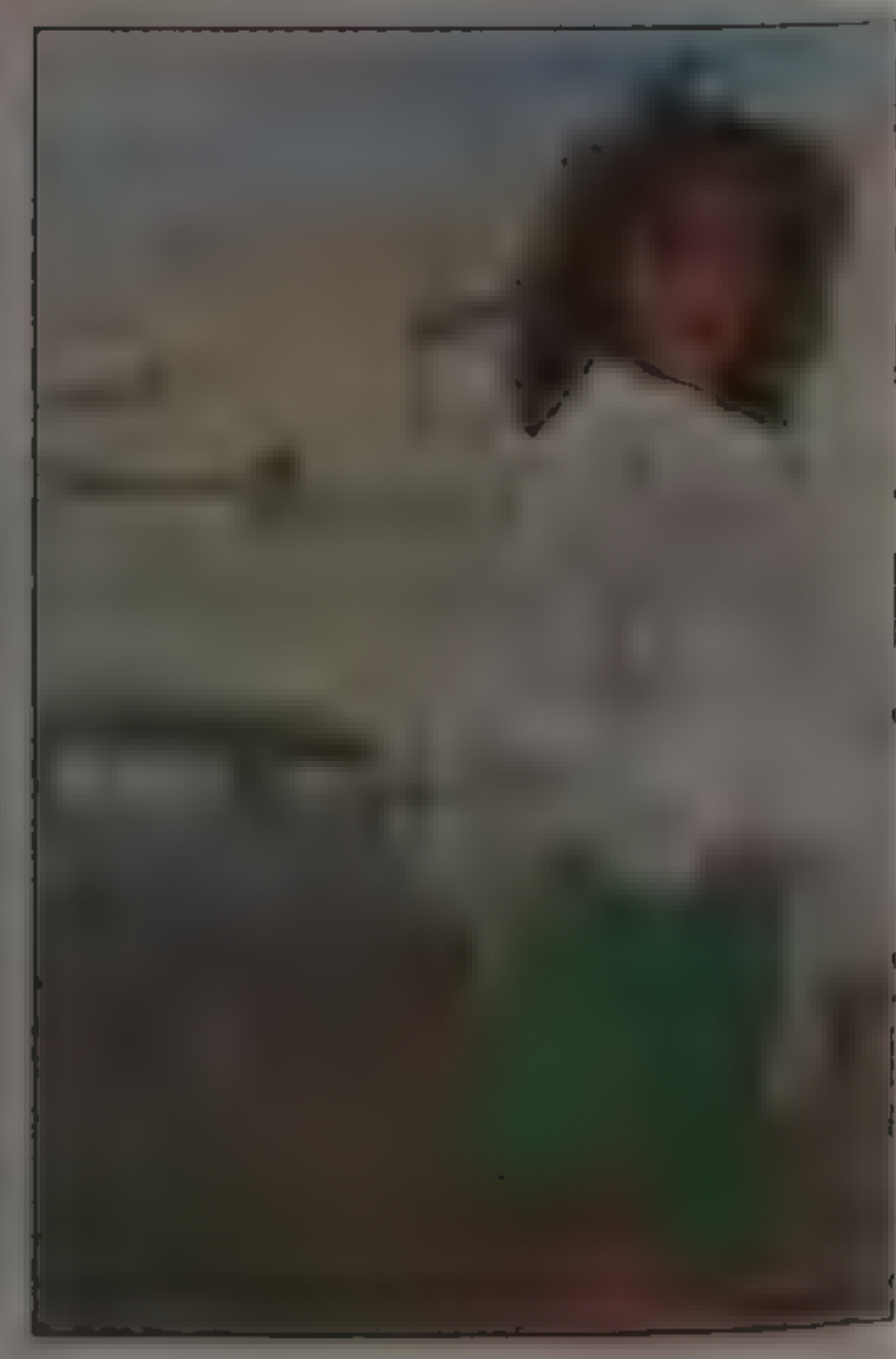
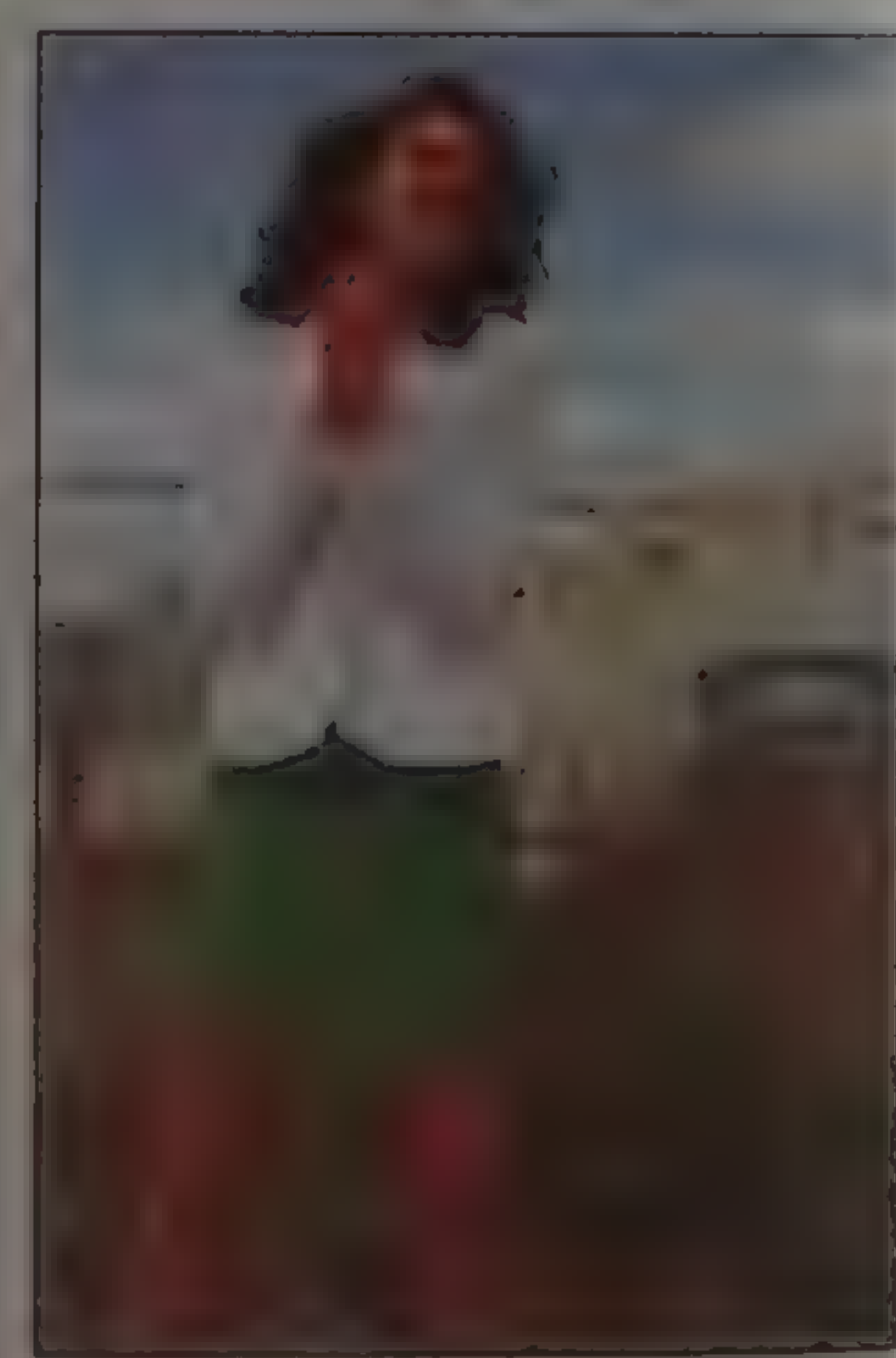


Brown nylon dress by Peplin
Turk leather necklace and bracelet by Aimee Jewelry
Brown shoes by Nine West (C'est Sera)



Mia is a German Shepard mix full of personality and charisma;
she looks forward to Oktoberfest every year.

Yellow top by Dept.; white blazer by Iris; sporty skirt by Lija;
white necklace by Aimee Jewelry; white patent shoes by Enzo Angiolini (C'est Sera)





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Axel is a smart, handsome, loves attention and was a rock star in his former life.



Brown dress by Signal; black leggings by C'est Moi; black desire necklace and black bracelet by Bauxo; black harrow shoes by Anne Klein; abstract bag by Caracol (C'est Sera)



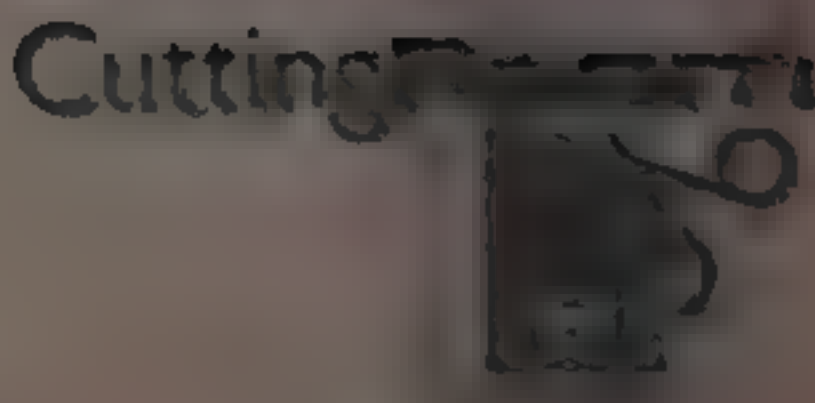
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CORRECTION!

Vue Weekly wishes to offer a correction. In the April 12th Spring Style issue we incorrectly attributed clothes to C'est Sera which were obtained by Chemistry Clothing! We Apologize!

If you like what you saw, please check out



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 TAILORED GOODS

Lemoine's *Usual Brain* has an unusual ability

Stewart Lemoine has something of a reputation when it comes to writing characters for actors: ask nearly anyone who's taken on a role the Edmonton playwright has created especially for them, and you'll hear a similar story of soul-capturing finesse, usually punctuated with phrases like "fly on the wall," "uncanny" or just simply "perfect."

Belinda Cornish's story is no different. Though Teatro La Quindicina's upcoming premiere of *East of My Usual Brain* will mark only the second time the improv staple and co-founder of Panties Productions has worked with Lemoine, Cornish knows full well how ably he picks up on the quirks and idiosyncrasies of an actor and weaves them into a role—a fact that's shown itself, in her case, in a fairly curious place.

"He's made me British in two straight plays, so he's got something down," admits Cornish, whose straight-faced London accent quickly gives way to a throaty chuckle. "Seriously, though, for the second time in a row he's accidentally given my character the perfect name. In *Grand Time at the Rapids*, he gave me the name I've wanted to give my daughter [Thalia], and this time he's named my character Bianca, which is what I wanted to change my name to when I was a teenager. That's almost miraculous."

MOVIES SHAMING A name with Cornish's idealized teenage self, Bianca is also the character that sets the chain of events within *East of My Usual Brain* in motion. It's upon seeing her admiring some petunias that eccentric Hungarian author Istvan Madaras (Teatro alum Ron Pederson, in town for the show) decides to put a stop to his book tour and devote his time towards trying to find out more about her.

The one problem with that plan is that Istvan is far too shy to do so himself, necessitating the enlistment of increasingly confused bookstore clerk Eric Thaw (Ryan Parker), who's sent off into the city to find her and report back to Istvan with only a cryptic descrip-

PREVIEW

THU, MAY 24 - SAT, JUN 9
EAST OF MY USUAL BRAIN
WRITTEN & DIRECTED STEWART LEMOINE
STARRING RYAN PARKER, RON PEDERSON, BELINDA CORNISH
VARSCONA THEATRE (10329 - 83 AVENUE)
\$17 - \$20; PAY WHAT YOU CAN TUESDAYS;
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tion and a promise of limitless resources to aid him towards that task.

As with most Lemoine plays, though, the plot is really only half the fun. As Cornish explains, the play really is about ideas, though not in the way that's usually meant: Lemoine and his trio aren't going to be exploring socialist paradigms or Derridean deconstruction, but actual ideas—the jumbled up mess of things that fly through our head with only occasional rhyme and reason.

"There's a point in the play when Istvan asks Eric to come back to him with one of my thoughts, which is such a bizarre little idea, when you think about it: what exactly does that even mean, to get someone's thoughts?" explains Cornish. "It's not necessarily a feeling, and not really an opinion—we've actually sat down a few times and had a lot of really good discussion kind of around this sort of stuff, so I can only imagine what it will do to the audience."

Don't worry too much about getting twisted into intellectual knots, though. As Cornish explains, like most Teatro shows, though *My Usual Brain* is dealing with some heady ideas, it's down in the breezy, effortless, prominently-featuring-an-eccentric-Eastern-European-author kind of style that's as enjoyable to watch as it is to perform.

"It really is that sort of classic Teatro conceit about the average sort of person forced to deal with these two complete oddballs, though they're really quite charming oddballs," Cornish says with a smirk. "Bianca's the type of person whose diary I would really like to read—though I'm sort of glad I don't have to write it, if you know what I mean." ♥



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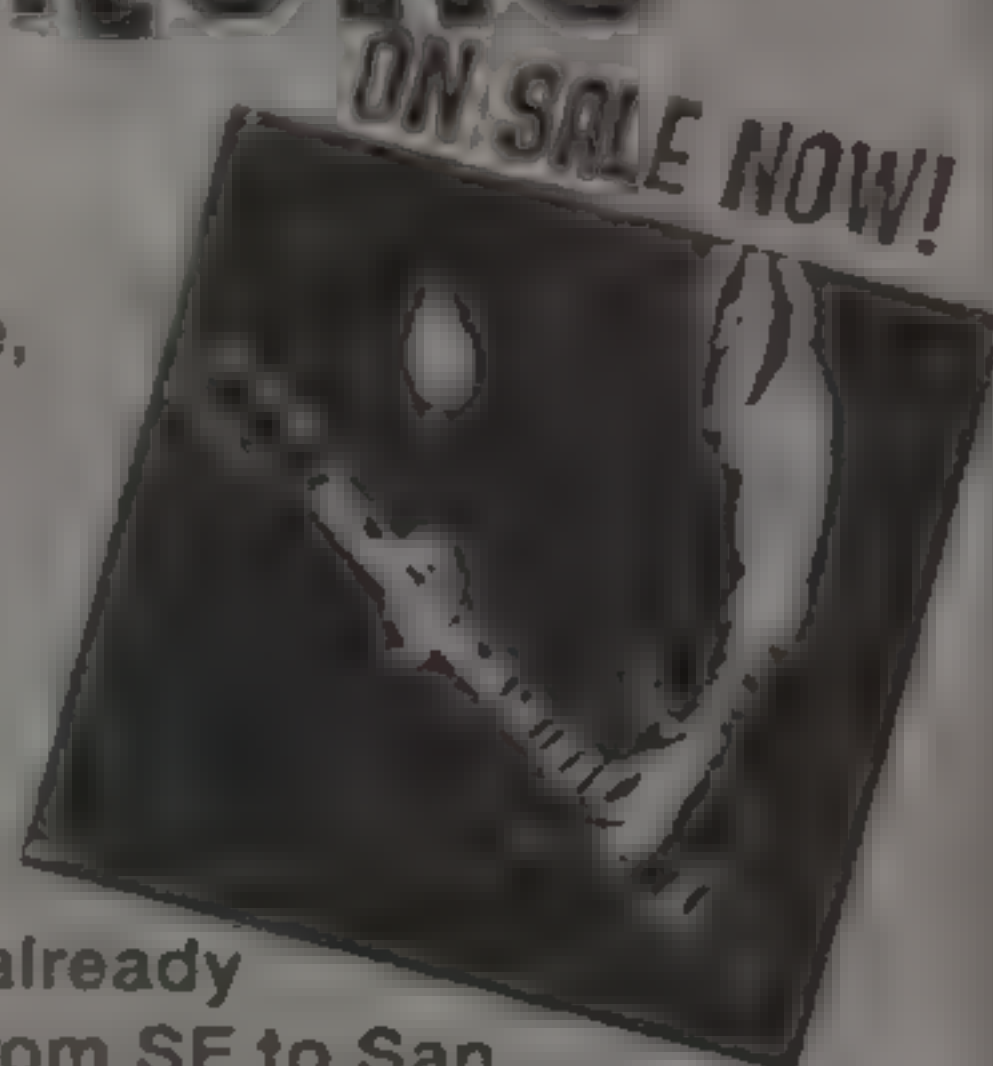
Your Music Destination

FOR THE WEEK ENDING MAY 24, 2007

1. Wilco - Sky Blue Sky (nonesuch)
2. Feist - The Reminder (arts & crafts)
3. Arcade Fire - Neon Bible (merge)
4. Mavis Staples - We'll Never Turn Back (anti)
5. Grinderman - Grinderman (anti)
6. Dinosaur Jr. - Beyond (fat possum)
7. Ry Cooder - My Name Is Buddy (nonesuch)
8. Kings Of Leon - Because Of The Times (rca)
9. Modest Mouse - We Were Dead Before The Ship Even Sank (epic)
10. John Prine & Mac Wiseman - Standard Songs For Average People (oh boy)
11. Blonde Redhead - 23 (4ad)
12. Various - A Tribute To Joni Mitchell (nonesuch)
13. Lucinda Williams - West (lost highway)
14. Neil Young - Live At Massey Hall 1971 (reprise)
15. Bill Callahan - Woke On A Whale Heart (drag city)
16. !!! - Myth Takes (warp)
17. Peter Bjorn And John - Writers Block (almost gold)
18. Arctic Monkeys - Favourite Worst Nightmare (domino)
19. VNV Nation - Judgement (metropolis)
20. John Wort Hannam - Two Bit Suit (black hen)
21. Rick Holmstrom - Late In The Night (m.c. records)
22. Tom Waits - Orphans (anti)
23. Elliott Smith - New Moon (kill rock stars)
24. Harry Marx & Kevin Breit - In Good We Trust (stony plain)
25. Bill Borne - Boon Tang (cordova bay)
26. Amy Winehouse - Back To Black (universal)
27. The Shins - Wincing The Night Away (sub pop)
28. Of Montreal - Hissing Fauns, Are You The Destroyer (polyvinyl)
29. You Say Party We Say Die - Lose All Time (paperbag)
30. LCD Soundsystem - Sound Of Silver (dfa)

TIM ARMSTRONG A POETS LIFE

With a killer old-school two-tone groove, helped along by Hellcat labelmates The Aggrolites, *A Poet's Life* is loose, infectious, and shamelessly danceable. First single "Into Action" features a mod dance groove, a horn chart Motown would be proud of, and the alluring co-vocals of Skye Sweetnam - already a bona-fide hit on west coast stations from SF to San Diego, this is a song destined to capture the world.



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These boots are made for dancing

SHERRY DAWN KNETTLE / sherry@vancouverweekly.com

The boots worn by Argentina's Malambo Fusion Dance company look like regular boots, but inside the heels are little nails that make noise when the dancers stamp their feet and tap their toes, creating raucous rhythms in a manner similar to tap dancing.

Besides their feet and the drums that accompany them, however, these dancers have other rhythmic instruments, says company member Francois Beausoleil. The dancers manoeuvre balls tied to the end of ropes, which they swing in circles as they dance. The balls hit the floor in synchronization with the combined rhythms of the music and foot stomping.

The malambo form originated in Argentina, but the musicians and dancers in this troupe hail from Spain, Argentina and North America. The company members met while touring with Cirque du Soleil, and they include not only some of the best malambo and flamenco dancers in the world, but also flamenco guitarist Caroline Plante.

"She's the best female flamenco player in the world," says Beausoleil, who explains that because flamenco guitar is traditionally male dominated, women who succeed in the profession must be exceptionally talented.

Every year, the St Albert's International Children's Festival plays host to a steady stream of acts like the Malambo Fusion Dance company, introducing audiences to theatre, storytelling, dance, music and puppetry

PREVIEW

TUE, MAY 29 - SAT, JUN 2
**INTERNATIONAL
CHILDREN'S FESTIVAL**
VARIOUS TIMES & LOCATIONS
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from around the world.

"Presenters from Vancouver, Seattle, Calgary and Philadelphia get together about a year ahead to chat and plan things out," says Troy Funk, marketing manager of the festival. "It's more economical to share artists and costs. It allows us to bring in huge, spectacular shows."

THIS YEAR'S PERFORMERS come from countries east and west, including Russia, Germany and Peru.

Among them are the Vietnamese Water Puppets, who use a pool of water as a stage, based on an art form that originated over 800 years ago when Vietnamese farmers used rice paddies for puppet shows. Glittering fairies dance and fiery dragons wage battles, making waves and splashes. The skilled puppeteers wade waist deep in water with puppets and props, making the water's activity a crucial character in the performance.

While the festival features some of the best talent from all over the world, its diverse cultural themes are expanded with the best national and local talent available.

There's hoop dancer Dallas Arcand; aboriginal storyteller, dancer and flutist Amanda Woodward; and The Silly People, who teach juggling, plate spinning and diabolo—a big spool

which is twirled and tossed using sticks and strings.

Local percussionist Bob Fenske also teaches children of all ages to construct percussion instruments with milk jugs and to use basic rhythms to create a catchy new song and dance.

In his workshop and performance titled *Moo-vin' to the Rhythm*, Fenske demonstrates his collection of percussion instruments gathered from around the world and talks about the names of the various gongs, cymbals and drums.

"Kids get a laugh out of the different names," he says, mentioning the caixixi, which is pronounced ka-she-she, and the dumbek, a Middle Eastern drum. His collection also includes Tibetan prayer bowls, which "sing" as a stick is moved around the rim of the bowl.

This is Fenske's first Children's Festival, but he's an experienced percussion instructor who teaches children in the schools.

"They just love it. They're enthused," he says. "It's a chance to show kids that there's all this stuff out there."

The festival is rounded out by roving performers and activities, and with luck, the weather will cooperate.

"It's so wonderful and powerful for the kids to witness these shows with full out, grand, beautiful costumes, music and theatre. We present them with great, intelligent material. Kids know what's happening, and they get so much from it," he says. "It's about their imagination and where that takes them." ▽



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Royal Bison herds local artists and crafters together once again

The truth is, it mightn't be doing it if people before me still were doing it," contends Raymond Biesinger, local musician/illustrator/man-about-town.

Following in the indie handiworks tradition of Arts vs Crafts or The Grand Bazaar—themselves a sort of warped nostalgic homage to the kind of granny-gathering craft and bake sales found in church basements a couple times a year—Biesinger brings

"These things were started by some very smart people who are now doing other things—like running successful restaurants," he continues. (Bazaar's Julianna Mimande opened the fabulous eatery, Bacon, earlier this spring).

And so, into the void steps the **Royal Bison Fair**. The aesthetic is different than its predecessors—instead of the Bazaar's fun camp or the faux-naïveté of Arts vs Crafts, he offers a stark black-and-white poster, all immense Russian constructivist type.

"It's just giant letters saying CRAFT AND ART FAIR,"—Biesinger bellows these four words—"in a way that's saying 'this isn't the Butterdome.' But even 'craft' and 'art' don't fit all the vendors."

While earlier alternative fairs included entertainment for more of a "happening" feel, Royal Bison is as to-the-point as its poster.

"Bands can be alienating and limit the number of people who could have been interested in coming. I feel like a

PREVIEW
SAT. MAY 26 & SUN. MAY 27 (10AM-5PM)
ROYAL BISON FAIR
WWW.FIFTEEN.CA/THEROYALBISON
COLUMBIA TOWN SQUARE SHOPPING ST.

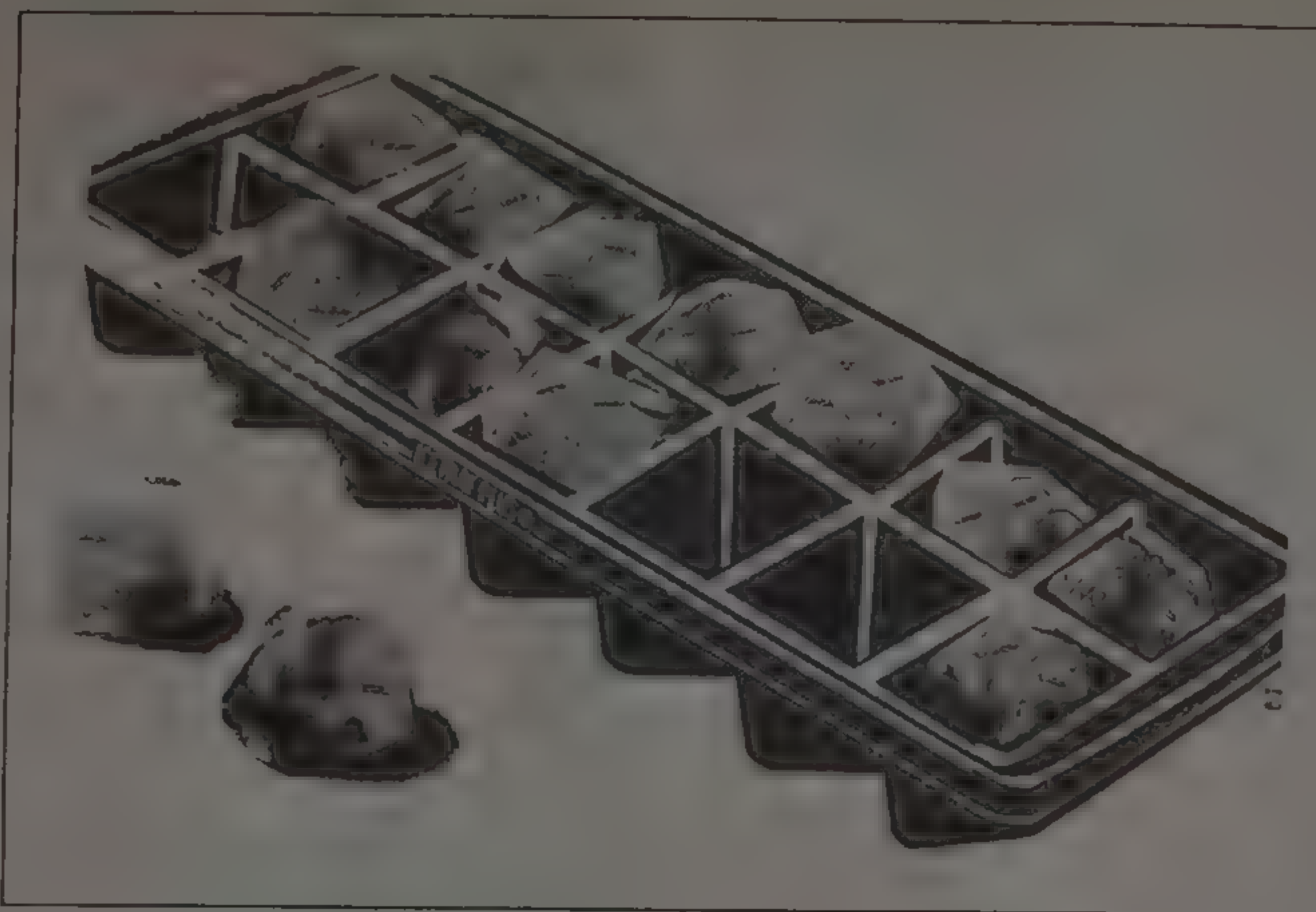
curator big giant group show," Biesinger states. "I'm matching up areas and looking at contents to have everything flow."

He sheepishly reveals the ultimate in organizational geekiness: a computer screen glimpse of a graphic illustration charting the fair's venue, orderly rows of tables clustered into Biesinger's sections A, B, and C.

AH, WE SHOULDN'T poke fun. Surely a rigorous approach can only benefit these events.

"Well, the risk is mostly gone. It's not an entirely new idea and it has an audience, and there are lots of comparable things I've done, like putting on rock shows or booking our Vertical Struts tours or promoting a local venue, like the departed Seedy's," Biesinger explains. "But really, it's a lot of work. I was fortunate the girls who went before me were willing to share what they learned, like charging two dollars at the door keeps table prices low, so more vendors can see themselves trying it."

Biesinger set out to lure a wider variety of vendors than previous fairs had. He wanted a bigger emphasis on "art," more conscious community relevance, and gender parity—in other words, "not so the guy is just being dragged along behind his lady."



Royal Bison vendors include the usual suspects—indie fair vets, hipster crafters, and mainstays like comic book artist Bob Proctor—but also accomplish Biesinger's aforementioned goals.

"There are 45 vendors. More than half are first-timers. There are at least five artists whose 'real' pieces of work sell for \$500 or more, but they see this as an opportunity to do something different and fun that still has something to do with their art. They think, 'what can I make that's cheap and cool?'" Biesinger enthusiastically lists some of Royal Bison's artier vendors: "Nick Johnson from Field & Stream is showing his great little drawings, Penny Buckner is doing this sort of fair for the first time, Nat Danchuk,

who just had a show at Latitude 53, is doing postcards and other small things. One artist is painting and stenciling on top of found art, like stuff from Goodwill or garage sales. And Jody Shenkaruk's pinhole camera work. Institute Parachute is a bunch of recent BFA students who are a total wild card. I just said, 'Come do this and do whatever you think is interesting because I like your aesthetic!' Janet Stein actually casts her own jewelry—real metalsmithing artist."

Biesinger's illustration colleagues also appear in force. From "Betty" creator Gerry Rasmussen ("he has a children's book called *Sniffy the Beagle*," notes Biesinger) to Lyle Bell's rock posters, there is as wide a variety of illustration as can often be found at,

say, The Works festival.

"There are also leather workers and stationary made with recycled paper, some cute soaps and cute crafts, and a place that turns old computers into jewelry," Biesinger adds. "Hopefully, this succeeds and we can do Royal Bison again and again. I would want to put more stress on not just having local designs made from material from faraway, but also more local objects of recycled material from here in Edmonton. I'd like it to be a reflection of local economy and environmental consciousness."

TO THAT END, Biesinger has welcomed CJSR and a coalition of seven Edmonton-based record labels to set up tables, along with a "publisher's section" populated by people behind the Edmonton Small Press Association and local, recently launched magazines *Notebook* and *Here & Now* among others.

"We also have Dr Scientist Sound—locally made guitar pedals. Lyle Bell endorses them! We'll have a testing booth in the back with an amp and guitar," he offers. "Plus some Nokomis design people are doing cute easy dresses and silkscreened tea towels and Deadwear does dude clothes—seriously hardcore man-wear."

Of course, Biesinger will also be plying his recent artistic excursions too

"I hope to show people that things are being made here that are worth having," he concludes, "and maybe even indicative of something that could be called 'Edmonton Culture'."

Another one bites the dust and dies hard

DIE-HARD

DIRTY LAUNDRY

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"No more Ms Nice guy," snarled majority owner Diane, threatening to sell the team. Goalie Hogie Oogachaka's wife is now a nun, and the team's Captain, Derrick Capilano, lost his trophy wife Jamie Majors. Thankfully, though, minority owner Ty Knotley is putting cocaine back in the Coke at his Burger Barons, and bar-owner Laurel Canyon is in love with commentator Skeets; she feels like her soul is full of roses

Playing Montréal, the Die-Hards were down 3-2 in the Stanley Cup final. Tensions were high because the team's ex-

young superstar, Dwayne Minsky, is now Captain of the Canadiens. That didn't stop Minsky ultrafan Stephanie Spellcheck from getting drunk on tequila and spewing out her desire to sabotage the game for Dwayne, though. Stephanie's companion Holly said little . . . just passed Stephanie a joint when they walked in on Ty and organist Jean Hammond having sex.

"It's a medicinal fuck," explained Ty, Jean pointing out that her hands were covered in blisters after playing the organ for over 14 overtime periods.

And a great deal ensued in the intermissions. Here's Hogie crying, missing his wife, threatening to quit, spitting out frustrations: "I can't even pray to God because the Bastard's fucking my wife!" At least Jean was there to tell him that if



he ever "needs a friend" he can call her. Meanwhile, Jamie Majors angrily threw bedroom furnishings into a bag and cursed her husband. "You're a has-been!" she cried, then left with the mattress.

During the last overtime, Hogie realized that his wife got him to where he was, then he fell asleep . . . when he woke up, he scored the winning goal.

Team Doctor Beuno Excellente fell

asleep during a radio interview on Lazy Larry's morning radio show. Lazy Larry nearly latched onto a luscious-looking Jamie Majors but was interrupted by Burl Minsky's thoughts on love and marriage . . . and then Beuno's request to watch Larry had to settle for a threesome

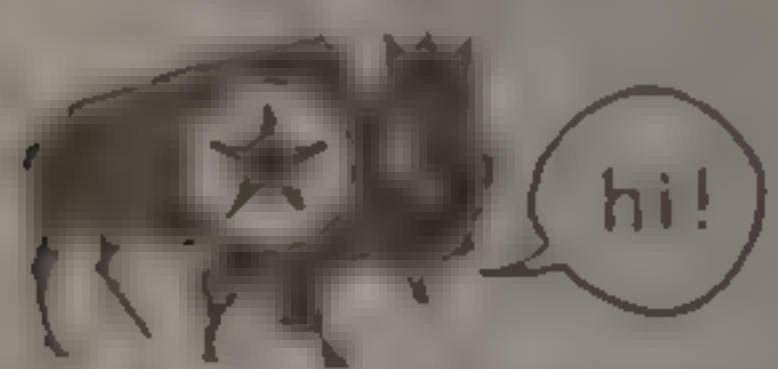
Still glowing in her love, Laurel invited Jamie Majors to be her Maiden of Honour. It was unfortunate that the plane Skeets was in got shot down over Houston

Everyone toasted Skeets: "He was the soul of an era," they sang, "but now he's dead."

So with Laurel sobbing on the floor of her bar and everyone around her cheering the Die-Hards' victory, we leave you to next week for the final game of the Stanley Cup final between the Die-Hards and Montréal. ▽

MAY 26 + 27 the ROYAL BISON CRAFT + ART FAIR is at 8426 GATEWAY Blvd.

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BOOKS HOPSCOTCH

JOSEF BRAUN
hopscoth@vleweekly.com

One of the pleasures in writing this still-young column has been my discovery of the beautiful, wildly diverse and consistently unusual books lovingly made by Gaspereau Press, a little operation run out of Kentville, Nova Scotia.

I suspect Gaspereau probably doesn't sell their wares by the truckload, but I'll bet just about everyone who's purchased or been given one of their editions treasures it as a handsome, well-crafted object whose contents contribute something uniquely worthwhile to Canada's cultural and intellectual life. They feel really nice in your hands.

But enough gushing. The preamble's basically a way of settling down to the business of considering a pair of otherwise unrelated titles from Gaspereau's recent and plentiful spring crop. In keeping with Gaspereau's commitment to publishing the most commonly orphaned forms of contemporary literature, the works in question are, respectively, a slim book of spare poems chronicling a journalist/poet's month-plus in the Eastern Sahara and a somewhat meatier volume containing a libretto for a particularly divisive former Prime Minister written by a prolific poet/essayist who shares that PM's middle name.

In a certain sense, I got nearly as much out of the three-page forward to Harry Thurston's *Broken Vessel: Thirty-five Days in the Desert* (\$15.95) as I did from its 35 poems, none of which exceed one page in length. Thurston, who accompanied a team of archeologists while researching a non-fiction work on Dakhleh's "everlasting oasis," provides in his preface an evocative description of a desert's near-hallucinatory effect on the senses, the deceptive quality of physical proximity and the magnification of distant sounds, while, by contrast, also comprehending the ways in which a desert offers meditative clarity *through its starkness and hard borders.*

The poems themselves, however, vary considerably with regards to striking upon some clear, specific sense of the desert's singular power over the traveller's psyche. Some are fluid, inspired and fecund well beyond their duration; some feel undernourished and occasionally rely on hackneyed imagery.

At times Thurston finds compelling prisms through which to observe the desert's cycle, seeing in it a realm constructed of debris that "clatter / underfoot, / until blasted / into oblivion," the "broken vessel" finally merging with the landscape, which in its totality is some-

thing unbroken. In one poem Thurston envisions a "ghost of a lake" levitating above the desert floor. In another he regards humans from the vantage point of an animal indigenous to the desert, equating us with wind: dangerous, but only passing through.

Yet perhaps some of Thurston's poems wither from the limitations of their barren muse. Observations like "Sand conquers everything" or "Rain returns / us to our senses" do little to renovate our ongoing lyrical exploration of this primordial place. And perhaps it's no wonder that the poems feel most relevant when they direct us to the desert's unknowability, as when Thurston writes: "We need things / that cannot be found. / If they do not exist, / all the better." Thurston's eloquence in this last piece seems ironically tied to the implication that some great journeys simply don't bear great fruits. Like Leonard Cohen once sang, "It's like our visit to the moon / or to that other star / I guess you go for nothing / if you really want to go that far."

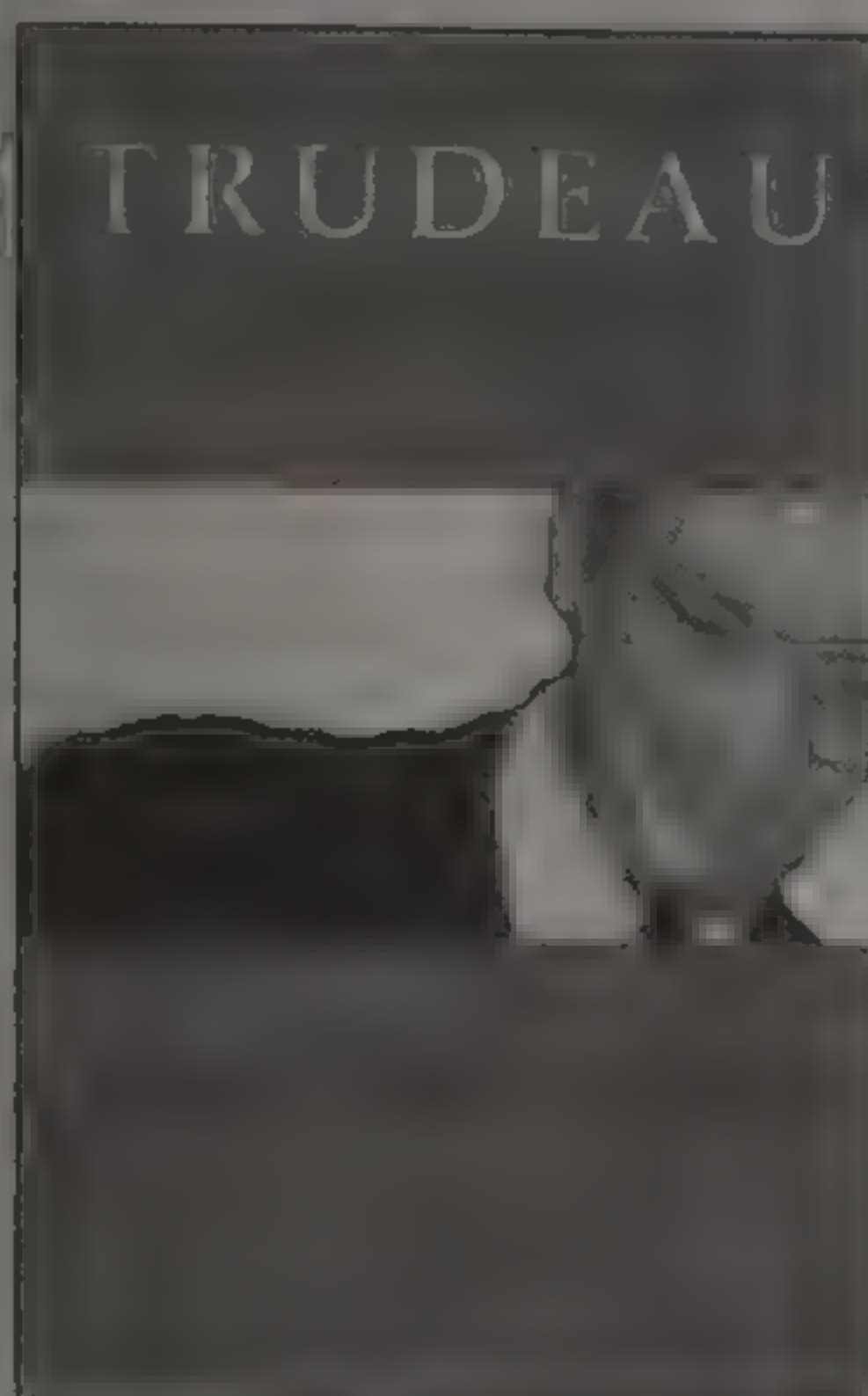
COHEN HAD A few things to say about Pierre Trudeau some years back, too, but George Elliot Clarke proposes more than enough of his own ideas about the controversial politico for us to chew on as we hum along to *Trudeau: Long March, Shining Path* (\$21.95), the utterly irreverent, extremely idiosyncratic biographical opera he wrote with DD Jackson that premiered last month in Toronto.

Clarke, a self-described "Baptist-Marxist," seems most interested in Trudeau as

a dynamic encapsulation of a certain dream of political force, finesse and failure, tracing the man's philosophical and political education through comical, mythical, sometimes hysterical encounters with Mao, Castro, Kennedy, Jacques Fanon and Nelson Mandela, measuring Trudeau's wavering convictions against those of these iconoclastic peers.

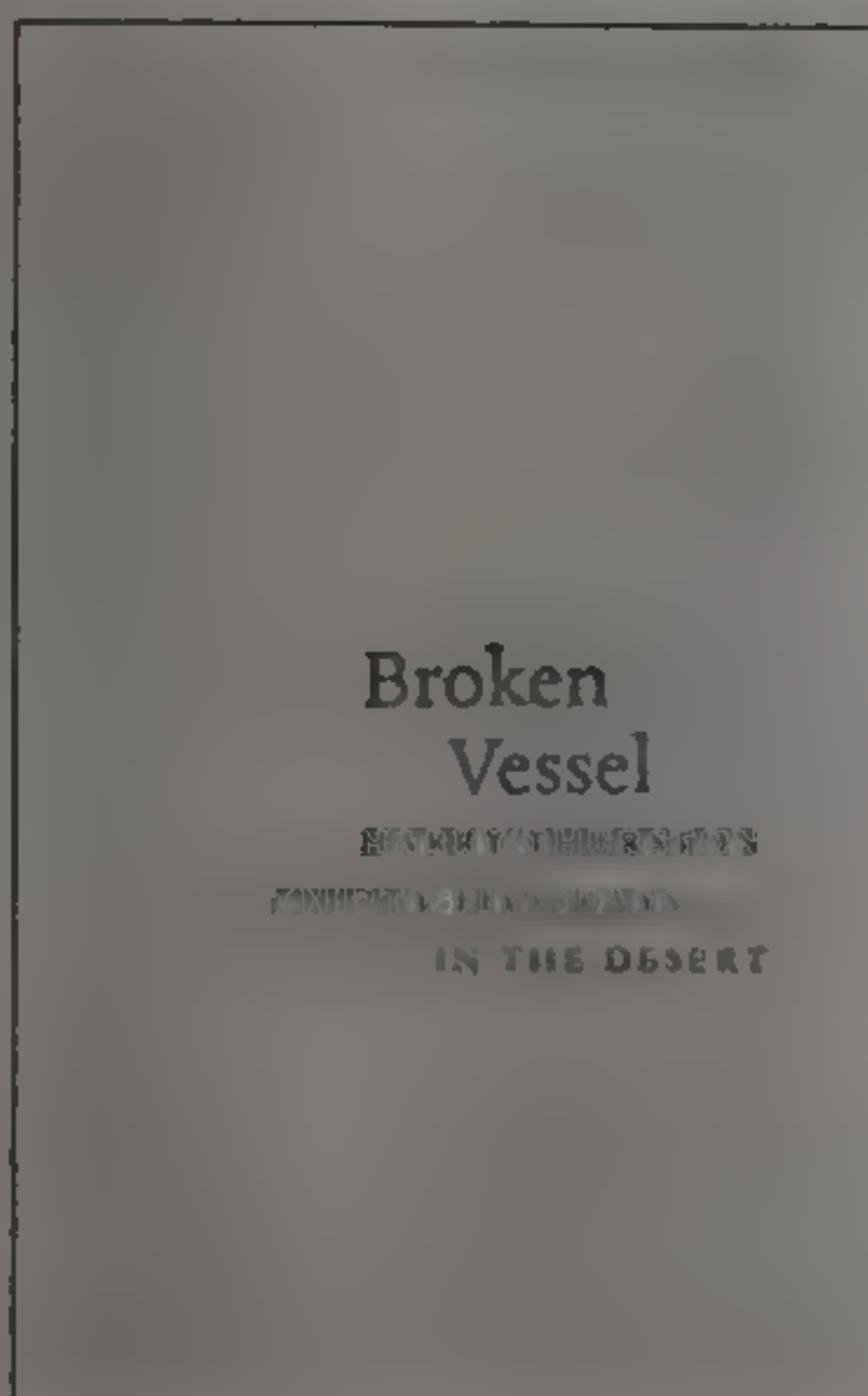
Trudeau literally first emerges from "history's fog" as a grown man ripe for action, a titan of confidence and audacity. When asked by Mao in 1949 if he's communist or capitalist, Trudeau answers that he's simply a "canoeist," before promptly seducing Chinese poet Yu Xuanji. When decades later journalist Simone Cixous asks him "Aren't you exhausted by all the attacks?" Trudeau answers, in snappy rhyme, "I'm comfy in battle fatigues—and in slacks."

Trudeau, wrapped in a red and white cover that subtly posits its subject as the central leaf in our nation's flag, reads as so polemically dense, chronologically compacted and rhythmically cock-eyed, I'm not sure if its core purpose is entirely clear, but I can't say I minded, with it being so much fun and so recklessly provocative. ▀



Broken Vessel

THURSTON'S
THIRTY-FIVE DAYS IN THE DESERT



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Miller isn't any easier on the eyes *After the Fall*

DAVID BERRY / david@vancouverweekly.com

There are an awful lot of big ideas in *After the Fall*, Arthur Miller's essentially autobiographical account of the '50s—Red Scare, Marilyn Monroe and all—but it's ultimately a profoundly personal story, one of a man trying to come to terms with who he is and what he's done.

MFA directing candidate Stefan Dzeperoski certainly isn't afraid to roll up his sleeves and wrestle with the themes, but in doing so, he seems to lose some sense of the very real personal struggles going on, and as a result a play that strives to be both intellectual and affecting engages the mind but loses the heart.

The main problem comes, perhaps unsurprisingly, in Ian Leung's performance as the Miller stand-in Quentin, a character so thinly veiled in Miller's script there's no point whatsoever in changing the name. The play takes the form of Miller/Quentin reliving episodes of his life with occasional commentary, usually in the form of explaining the behaviour that leaves many of the other people in his life bewildered at best, and hurt or hostile at worst.

Though Leung picks up the often confused but irrevocably rational disaffection of Miller's personal interactions quite well, it's really the

REVUE

TO SAT, MAY 26
AFTER THE FALL
DIRECTED BY STEFAN DZEPAROSKI
WRITTEN BY ARTHUR MILLER
STARRING IAN LEUNG, MEREDITH BAILEY,
MELISSA THINGELSTAD, MOLLY FLOOD,
ELENA PORTER
TIMMS CENTRE FOR THE ARTS (U OF A CAMPUS),
\$8 - \$20

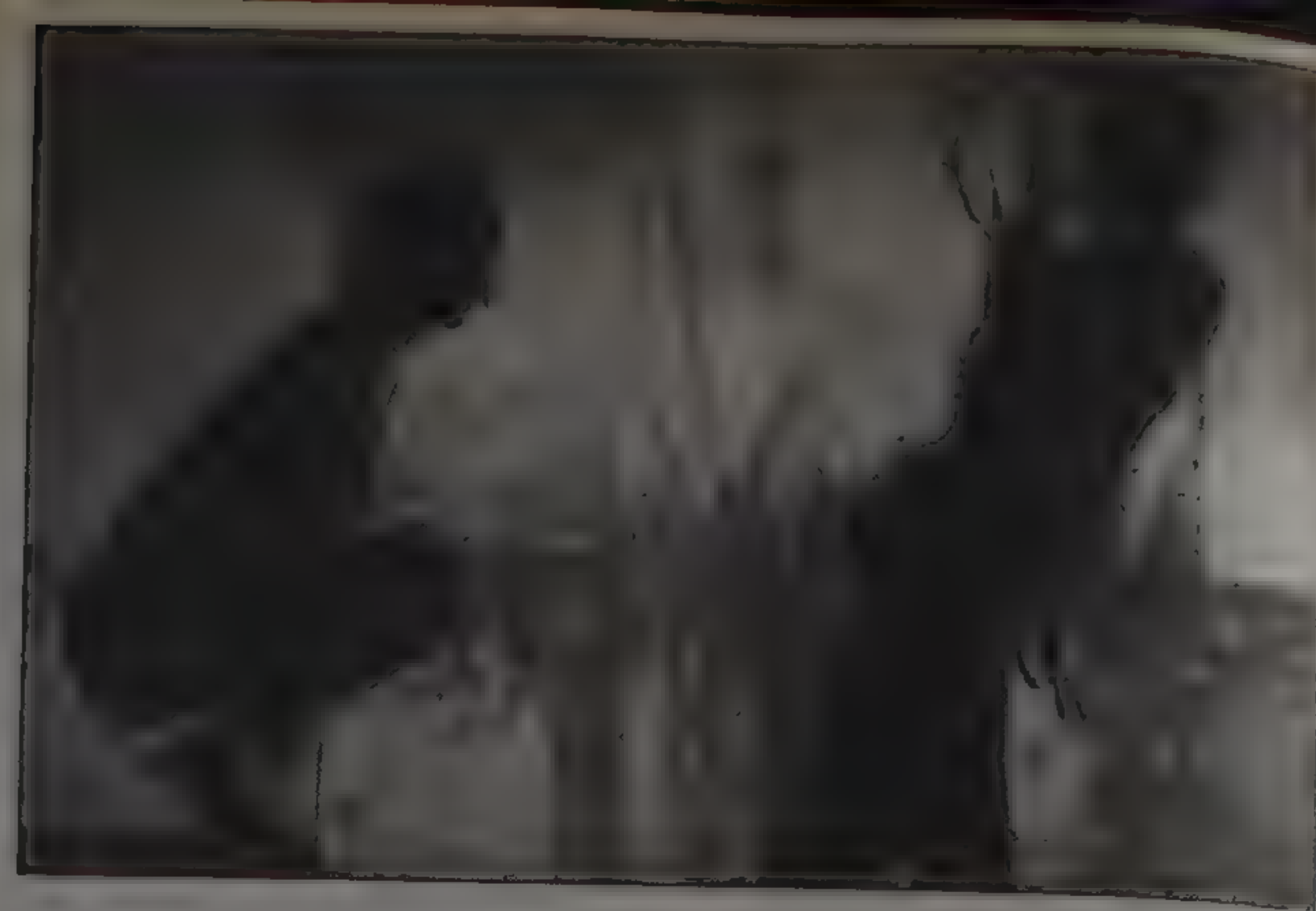
asides where his performance suffers. He delivers his lines less like he's actually thinking through what happened and more as if he's come to a conclusion long ago, explaining away everything in a pat, rehearsed manner that belies none of the emotion or bewilderment he's resisting so strongly while they're happening.

Miller's script is actually quite refreshingly honest for a vanity project. Though he hardly fully indicts himself, he doesn't escape blame, and ultimately seems to suggest that all the characters don't so much have failings as differences that morph into problems when put in such close quarters. In Leung's reading, however, Miller's self-criticisms seem flaccid, the half-hearted censures of a man more concerned with appearing magnanimous than honestly figuring out anything, and as a result the play occasionally picks up an "I'm so misunderstood" tone that hardly engenders sympathy for its protagonist.

THE REST OF DZEPAROSKI'S work is certainly interesting, but can't really be counted on to pick up the slack left by its protagonist. The most obvious are the video projections, which provide interesting visuals but not a whole lot beyond that.

More interesting, to my mind, was the way Dzeperoski contrasts Miller's/ Quentin's male and female relationships: there's a noticeable undertone in the script of the eternal mystery of females, and Miller seems to suggest in part that he repeatedly fails them because he doesn't understand them—there's a line about his not even noticing when he's talking to one—but Dzeperoski doesn't let him off quite so easily. Quentin relates just as poorly, if not more so, with the men in his life—his brother and father are nothing more than video images, and he's always more fascinated with the women on stage than with the men, often abandoning male conversation in favour of even nothing.

It's not exactly women Quentin/Miller finds unable to explain so much as people, a fact he himself doesn't quite seem to get that Dzeperoski teases out nicely. It's just a shame that Quentin can't relate better to the audience than anyone else he seems to come across. ▼



Porkka's Roots are showing

SHERRY DAWN KNETTLE / sherry@vancouverweekly.com

When Karen Porkka was growing up in Southern Alberta, her father often gathered rocks from the land as he worked the family farm.

"He was always bringing home rocks that were special shapes and sizes and colours," says Porkka, who helped her father design and build rock gardens with them.

She left home to study the arts, focusing on music, but after returning to Alberta she often visited the farm, where she and her father chose rocks that she brought back to her home in Edmonton. Those rocks are now making their way to Mile Zero's dance studio for the season's last instalment of the eclectic Salon Series and into a show called *Rural Roots*, an exploration of the countryside in all its forms.

For the production, Porkka is choreographing a tribute to her father, who died last year. The work involves creating a landscape using the rocks from the farm.

"Basically the area will be covered with them, and we'll carve a path through," she says.

The work, *Groundlessness*, is named after a Buddhist teaching.

"You plant yourself and create a life, and in reality everything around you is groundless, and can be turned upside down," she says, describing her father's interest in Buddhism, his life and his concerns about her choice to immerse herself in music and the arts.

For the piece, she's also composing her own pre-recorded experimental music, using flute, voice and guitar, simulating various sounds including the wind that easily comes to mind when thinking of a Southern Albertan farm.

While music comes naturally to

PREVIEW

FRI, MAY 25 & SAT, MAY 26 (8 PM)
RURAL ROOTS
BY MILE ZERO DANCE
THE LANDING PAD (201 - 10923 - 101 STREET),
\$6 - \$10

Porkka, who also has some dance background, choreographing means breaking out of her comfort zone.

"It's been a little daunting, but I have to do it," she says.

BUT THEN FARMING is a topic that comes easily to lots of local dancers and choreographers. Many grew up on farms, including Amber Borotsik, who hails from rural Manitoba.

A few years ago Borotsik collaborated on and performed in *Scythe*, a dance theatre project about rural depopulation. For the last year, she and Jesse Gervais have been reworking the piece, preparing to present the new version in September. It turns out the timing for *Rural Roots* was perfect for them to show excerpts from *Scythe*.

"Right now, the choreography is based on improvisation," Borotsik explains. "This is our first time exploring the excerpts as improvisation rather than as choreography."

"*Scythe* is inspired by abandoning a family farm," she adds. "Land tied to ancestry—it's been passed down from generation to generation."

"When you do decide to sell it, it can be the end of family traditions. Some families have that farm as their identity, and once they've lost that they have to reassess who they are."

Borotsik's piece is about 10 minutes long, and is one of many short pieces by various artists from different disciplines, spanning topics such as birds returning home in spring time and the effects of city lights upon the night sky. ▼

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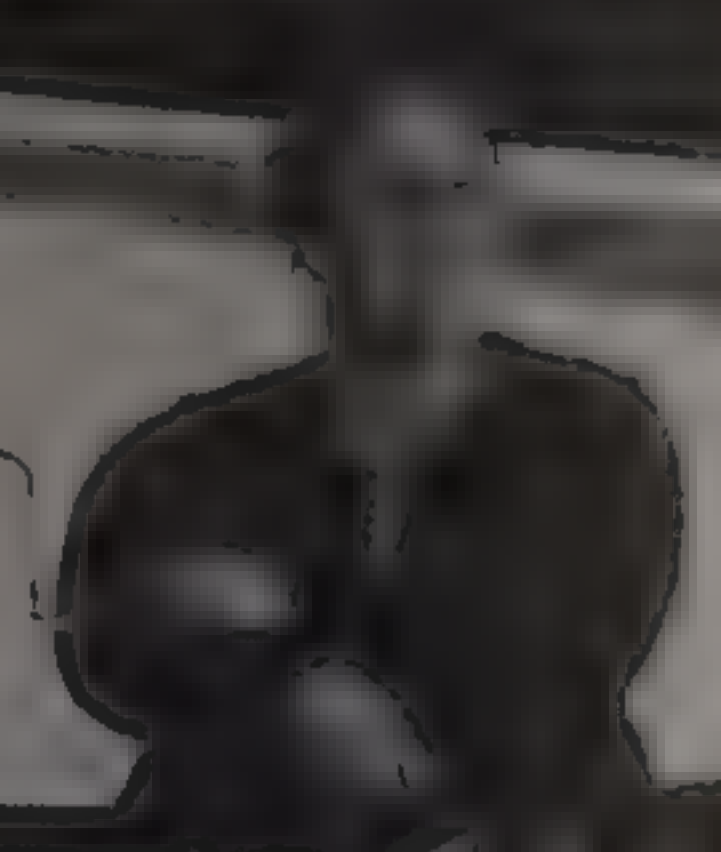
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With the Brothers Quay, something weird this way comes

JOSEF BRAUN / josef@vueweekly.com

In a recent, much-discussed essay for *Film Comment* on the necessity of film canons, filmmaker/critic Paul Schrader included in his criteria for cinematic greatness the quality of "strangeness." He lifted the term from literary critic Harold Bloom, who described strangeness as that element which "we can never altogether assimilate."



THIS ROCKS

Strangeness, writes Schrader, "enriches the traditional notion of originality, adding the connotations of unpredictability, unknowability and magic." And strangeness is perhaps one of the key distinctions between great craftsmanship and great art: unapologetic about its ambiguities, it invites the audience to puzzle, wonder and release themselves from the tyranny of expectation.

However, strangeness and its limitations is a topic that comes to mind a lot when I revisit the films of Stephen and Timothy Quay, who've made several of the most extraordinary animated shorts of the last quarter century. Elliptical, bizarre, abound with Freudian phantasmagoria and often wordless, their films, at least upon first viewing, often walk a fine line between mysterious-compelling and insular-incomprehensible, to the point of viewer withdrawal. It's tempting to say they function better as a showcase for visual art, for obsessively fussed over tableaux, rather than anything as time-based as film, but such a statement would ignore the startling,



SHORTS!

PROGRAM 1: FRI, MAY 25 (9 PM)

& MON, MAY 28 (7 PM)

PROGRAM 2: SAT, MAY 26 (7 PM)

& SUN, MAY 27 (9 PM)

TALES OF THE BROTHERS QUAY

WRITTEN & DIRECTED STEPHEN QUAY,

TIMOTHY QUAY

METRO CINEMA, \$10

essential component of movement that practically defines this work.

Metro Cinema is showing the majority of their shorts in **Tales of The Brothers Quay**, two programs playing over the course of this weekend (May 25 - 28) that shouldn't be missed by anyone with the slightest curiosity. Given the enigmatic excess, I think the trick with some of these

films is to enter them with a certain degree of context, some knowledge of the artist's intent. It goes against the mighty dictum of a movie standing up on its own, with no extra-filmic info invading your viewing experience (a policy I generally prefer to abide), but there's just no denying that these films yield considerable riches to those who watch them with some idea as to what the hell they're supposed to be about.

IDENTICAL TWINS BORN 60 years ago in Norristown, Pennsylvania, The Brothers Quay, pretty damn strange figures in their own right (they originally considered careers as gymnasts), studied illustration at the Philadelphia College of Art and the Royal College of Art in London, where

they later began their career in filmmaking. These village-bred, archaically bent American expats were no doubt delighted to be that much closer to Eastern Europe, the home of the artistic and literary traditions (Kafka's diaries was reportedly a galvanizing force) that inform all their work.

In *The Cabinet of Jan Svankmajer* (1984), an homage to the celebrated and supremely demented Czech animator, the Quays introduce the hollow-skulled, expressionless dolls that will play a pivotal role in future projects, most memorably in *Street of Crocodiles* (1986), where a number of them crop up, swarming the protagonist puppet, light passing eerily from behind their empty eye sockets.

Street plunges the viewer into a predominantly soot-tinted urban

labyrinth, a subterranean post-industrial metropolis of dusty wires, grimy windows, dancing pins and screws and, a major Quay ingredient, phantom drawers. At one point a slab of raw meat is spread out over a map I'm not certain this goes anywhere. Still, it's fascinating, unfathomably detailed and textured, and it seems to get better with repeat visits.

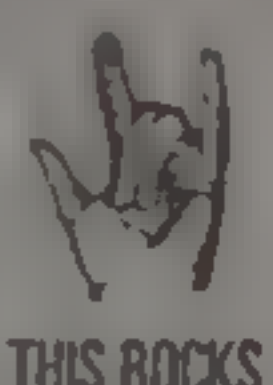
In *This Unnameable Little Broom* (1985) the epic of Gilgamesh is the alleged source material. In any case it's a point of reference. A room floats in a void, Dali-esque tennis rackets droop over high-tension wires, and there's a peep show provides views of a pendulous organ swinging inside female viscera. The central figure

DOUGLAS WICK

Let's get animated with Judge's and Hertzfeldt's toon show

CAROLYN NIKODYM / carolyn@vueweekly.com

Animation has a way of reflecting our world back to us in ways that can be both relevant and irreverent, both serious and silly—and often in the same film. Its ability to shape our reality into whatever a director desires makes it a form like no other—its inherent magic makes it intrinsically accessible.



THIS ROCKS

If you've seen either of the first two incarnations of *The Animation Show*, then you'll be familiar with curatorial choices of Mike Judge (*Beavis and Butt-Head* and *Office Space*) and Don Hertzfeldt (Oscar-nominated animated short *Rejected*). Their choice of toons have subtle humour and a bleaker side.

The Animation Show 3 continues on this path, including another Hertzfeldt offering, and *Butt-Head*

TOONS!

FRI, MAY 25, SUN, MAY 27 & THU, MAY 31 (7 PM);

SAT, MAY 26, MON, MAY 28 (9 PM)

THE ANIMATION SHOW 3

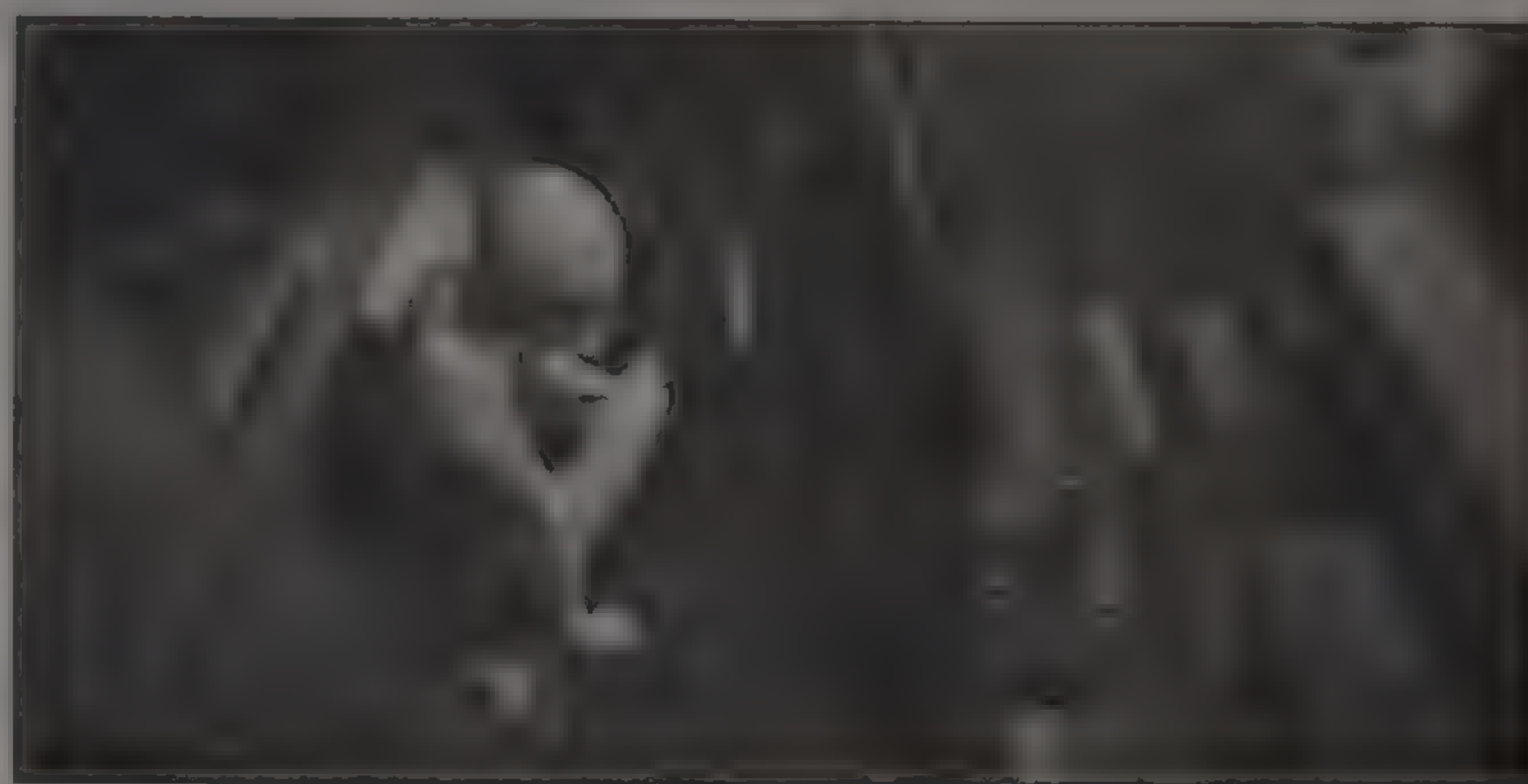
VARIOUS ANIMATORS

CURATED BY MIKE JUDGE, DON HERTZFELDT

METRO CINEMA, \$10

puts on his best cigar-smoking jacket to introduce us to some of the best shorts to cross the desks of the two animators.

City Paradise, one of the collection's dreamiest films, comes from Gaëlle Denis. Tomoko, a young woman, moves to London from Japan, and is almost literally a fish out of water as she tries to make a place for herself in her new home. Using 2D, 3D, as well as live-action animation, Denis explores her subject through the juxtaposition of deep reds and grim greys. Tomoko discovers an underground world in a local swimming pool, and it's a place that opens her



eyes up to the beauty all around her—even in her real world.

MANY OF THE FILMS have something to say about the human condition. Hertzfeldt's *Everything Will Be Okay* finds its inspiration in the existential musings of Hesse and Kafka, with its

protagonist Bill realizing how meaningless his life has become—just a series of boring routines. Similarly, Joanna Quinn's *Dreams & Desires: Family Ties*—screened last January as part of the Best of the Ottawa Animation Festival—follows Beryl, an amateur filmmaker with unrealized goals

of grandeur.

Max Hattler's *Collision* takes a look at the wider world. Using the geometric shapes and colours of Islamic patterns and the American flag, the more abstract piece explores what happens when two worlds collide. A more irreverent result comes from François Caffiaux and Thomas Salas's *Versus* with the Reds facing off with the Blues to stake an Olympian-style claim on the island between them.

The most irreverent, however, is Pes's *Game Over*. Using stop action the audience is given a chance to relive the glory of old video games. *The Centipede* board is made of cupcakes and muffins, while *Space Invaders* is played out with plastic bugs. *Pac-Man*, *Frogger* and *Asteroids* are similarly rendered. While *Game Over* seems to be the odd man out in the lineup, it does make for a nice finish. ▼

Is this a Bug which I see before me?

lawing compulsively at the synthetic fabric of modern anxiety, *Bug* invites you to listen very carefully. Right now, what do you hear? I'll bet you hear something. That humming sound? What is that humming sound? More to the point, what's that sound under that humming sound? That average you're drinking—who made that? Did you watch them make it? And is it just you or are the lights flickering... in Morse Code!

Seriously, *Bug* gives you the creeps, even if the people in it are, you know, out of their goddamned minds. Or maybe they're just forming the logical links, from speculation to paranoia to the uncovering of some magnificent sinister truth. Some meetings feel too obviously like destiny, and when Agnes (Ashley Judd), holing up with cheap liquor and drugs in a middle-of-nowhere rented room, meets Peter (Michael Shannon), a tall, soft-spoken stranger who resembles a handsome Martian, sparks fly. They even set off the smoke alarm.

Agnes's rather nasty ex (Harry Connick Jr.) is out of the pen, but the phone keeps ringing and nobody's there, so vagabond Peter might as well stay the night. The connections between these lonely folks are multi-form, but it's particularly conspicuous that Agnes lost a child and Peter a

THRILLER

OPENS FRI, MAY 25
BUG
DIRECTED BY WILLIAM FRIEDKIN
WRITTEN BY TRACY LETTS
STARRING ASHLEY JUDD, MICHAEL SHANNON,
HARRY CONNICK JR., LYNN COLLINS

mother. An uncanny trust is formed right away, consummated in a strange sexual union. Post-coitus, Peter starts finding microscopic insects in the sheets, and maybe Agnes sees them too. Are the insects a product of their binding of fluids? Can this get any weirder? (The answer is yes.)

ADAPTED BY TRACY LETTS from his own play, *Bug* is claustrophobic like a Petri dish. Eggs are hatched. Largely confined to the musty motel, it's virtually hermetically sealed, self-contained to the point of making its own rules, even its own genre—not quite a horror film, not quite a love story, but feeding off both templates.

It's also the most dazzling thing directed by aging movie brat William Friedkin in a very long time, gliding from strange cut to strange cut in a relay of creeping zooms and looming shadows. He swoops over a horizonless blue desert like it's an alien landscape, does unnerving things with onions and grocery carts, and leads us toward unbridled mania ever so gently, incrementally. Just as importantly, he trusts in his actors, particularly Judd, who slides with absolute



conviction from toughness to fearfulness to playfulness.

Ironically, while Letts's play is the thing—and *Bug* feels unmistakably like a play—I'm not entirely sure the source material's quite as strong as what's been done with it. It starts very seductively, gets terrifically complicat-

ed, then rushes headlong and hysterically toward the ecstatic oblivion of early Sam Shepard. It ends as a sort of babbling, theme-heavy, Philip K Dick-friendly mess, yet Friedkin and company mould it into vivid cinema. *Bug* is, after all, very much a story of transfiguration. ▼

TOP 10 RINGTONES

- 1) Umbrella
Rihanna
- 2) Paralyzer
Finger Eleven
- 3) Girlfriend
Avril Lavigne
- 4) Don't Matter
Akon
- 5) Glamorous
Fergie
- 6) This Is Why I'm Hot(Chorus)
MIM
- 7) This Is Why I'm Hot
MIM
- 8) Super Mario Bros.
Super Mario Bros.
- 9) Beautiful Liar
Beyonce & Shakira
- 10) Smack That feat. Eminem
Akon

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FROM THE PRODUCERS OF
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After the Wedding, give me a Bier!

CAROLYN NICHOLSON / carolynnicholson.com

After the Wedding is one of those rare films where you can see the director thinking, where there are no loose ends and none of the

scenes could be considered throw-away. From its opening frames right to its ending, Susanne Bier's (*Open Hearts*) film has everything in its place.

On paper, the storyline could seem a bit contrived. Danish expat Jacob (Mads Mikkelsen) runs an orphanage in southern India that is chronically low on funds. He is compelled to return to Denmark when Jørgen (Rolf Lassgård), a wealthy businessman there, offers the project \$4-million dollars—on the condition that Jacob close the deal in Copenhagen. While Jacob's there, however, Jørgen plays the puppetmaster, dangling an old family secret that changes the course of Jacob's life forever.

This is where my job gets difficult—I don't want to give away too much. It isn't *After the Wedding* is a thriller or even that some of the plot isn't easily conjectured, but there is a subtle suspenseful thread that runs through it that weaves the film its many layers.

IT DIDN'T TAKE LONG for me to stop waiting for the La Chiffre blood tear to creep out of Mikkelsen, who played the *Casino Royale* villain.

DRAMA

OPENING MAY 25

AFTER THE WEDDING

DIRECTED BY SUSANNE BIER

WRITTEN BY BIER, ANDERS THOMAS JENSEN

STARRING MADS MIKKELSEN, ROLF LASSGÅRD,

SIDSE BABETT KNUDSEN

Between Bier's exceptional camera-eye and Mikkelsen's understated and compelling performance, there was so much more depth to drink in. Mixing together an ounce of stoicism, a cup of pathos and a dash of deep-seated anger, Jacob comes across as a man both shyly conflicted and openly confident.

The way Jacob sputters and stutters about the work of the orphanage to the businessman who holds the power of its survival or the way his body assumes more space when his back is forced up against a wall is really quite mesmerizing. Mikkelsen completely inhabits his character, giving him not just depth but total personhood—if that makes sense.

Likewise, Lassgård rejects the temptation to make Jørgen the stereotype of the overbearing, powerful businessman. He is certainly larger than life, ably filling his massive mansion with personality, but his mortal humanity also seethes just under the surface until it bubbles over near the film's end. Again, I don't want to give too much away, here, but I will say that, with the scene in question, I have never seen anything like it—and

you'll know it if you see it.

The biggest joy of all, though, is watching Bier at work. Using close-ups of eyes, or a single eye, of fingers on skin or a throat, she conveys a sense of letting us into her characters. And the quick cuts to and from memories give us glimpses of life beyond she what she tells us.

The way each scene is set up is another clue that we are seeing both everything Bier wants us to see and only what she wants us to see. When Jørgen gets drunk, for example, he gets belligerent, trying to assert his

virility, he is in his dead animal room. The mounted heads of deer surround him, watch him, and seemingly and silently mock him. Again Bier uses closeups, volleying between a deer's glass eye, Jørgen's wife's (Helene, played beautifully by Sidse Babett Knudsen) mouth and over to his eye.

What Bier ends up with is melodrama without the theatrics, emotional depth without the sentimentality and familiarity without the cliché. And it's a joy to watch her work. ▽

BROTHERS QUAY

CONTINUED FROM PAGE 40

seems cybernetic, emblematic of the Quays's preoccupation with mechanisms and machine nudity. Nature is stifled in both content and form.

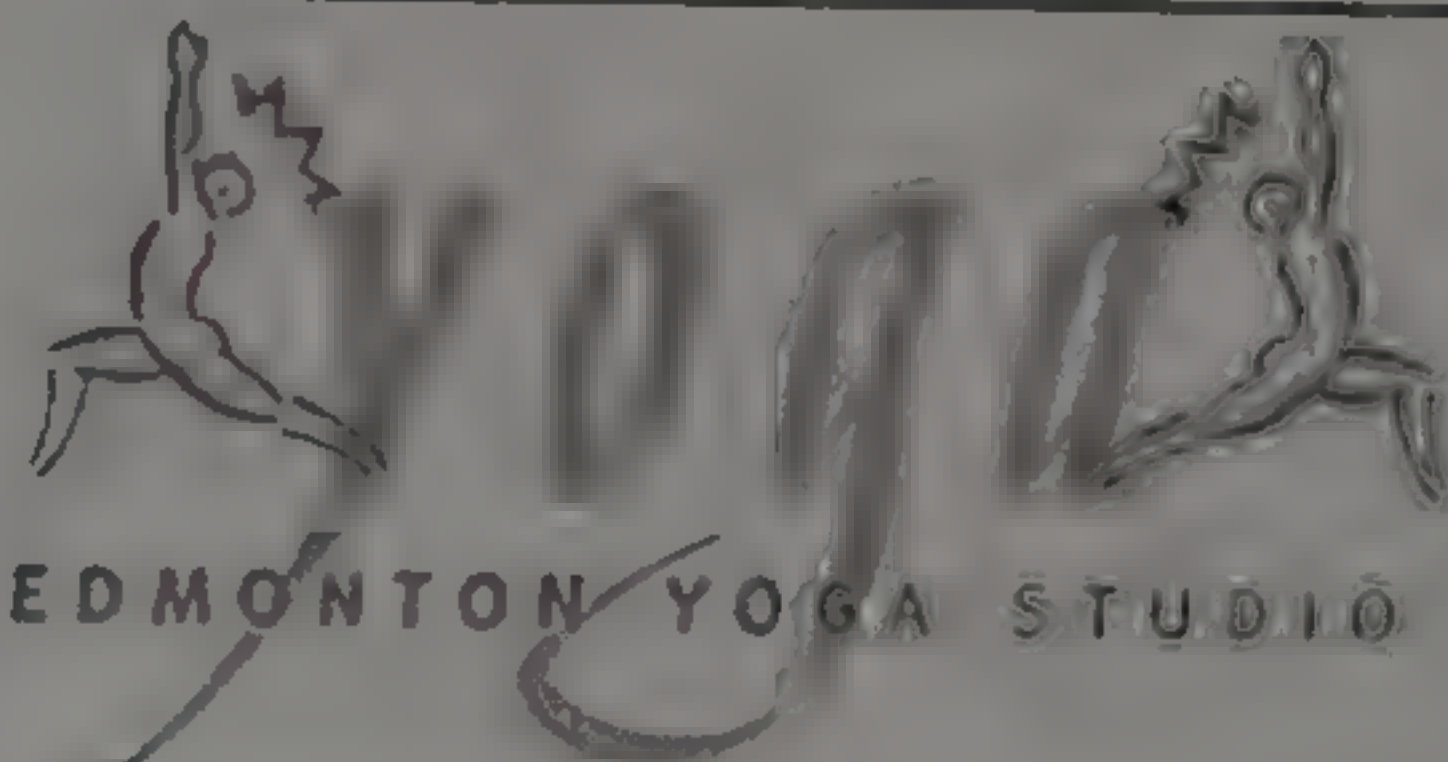
Consistently impressive in all this is the sheer scope: these worlds are fabricated completely, as much works of décor, and especially architecture, as they are filmic mise-en-scène. You get the impression these guys make film simply to get lost in the worlds they create. And why not? You might give 12 minutes to an elaborately staged photo by (fellow twin) Joel-Peter Witkin, or a Bosch painting, so why not take a guided tour of Quay land?

AM I CONVINCING YOU or putting you off altogether? Let me say this: I'd argue without reservation that *In Absentia* (2000) is a chilling little masterpiece. And that helpful context I was suggesting is actually hinted at in the film's closing titles: it's inspired by letters Emma Hauck (1878-1928) wrote to her husband from a mental asylum, palimpsest-like letters with one layer of text written over another a blur of psychic anguish on paper.

From the haunting opening image of a dusky, desolate landscape, to the pencil leads arranged on windowsills, to the sinister curtains blowing from inside a balcony window, to Emma's hands rubbing the back of her neck as though unable to locate the source of some deep ache, every moment accumulates to some condensed portrait of a fractured individual. Light flashes and flits throughout the rooms and the landscape as though trapped and searching for a way out, animating objects along the way, an intangible force trapped by a greater unseen force.

The last major ingredient of the Quay films I'll mention—the only one not created by the brothers themselves—is the music, which for *In Absentia* was provided by avant-garde legend Karlheinz Stockhausen imbuing something like the sharpening of a pencil with tremendous violence. Music might be the key to sympathizing with the Quays's work as a whole, the source of its logic and weird lyricism.

I've heard that the Quays want out of shorts now, but the decade separating the completion of their two last action features, *Institute Benjamin* and *The Piano Tuner of Earthquake Island*, isn't a promising sign with regards to their ability to secure financing. It's a shame, because for all my questions about their films, it makes me sad to imagine a world in which such singular creative eccentrics can't flourish. ▽



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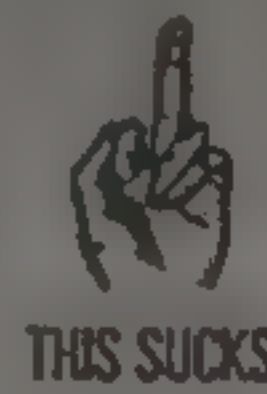
Who's that green ogre whose time should be over? *Shrek!*

DAVID BERRY / david@vviewweekly.com

Notwithstanding the fast-food, plastic-toy marketing campaigns and occasional poop jokes, *Shrek* as a franchise has always seemed far more for parents than their kids. Sure, the kids get to laugh at bubbling mud or Eddie Murphy's relentlessly annoying side-kick shtick, but most of the humour is of the ironic pop culture variety, as if entertaining the kids is only an after-thought, second place at best to wink-ing asides to their parents.

Partly because of that—and partly because every film comes as a package of entertainment, complete with aforementioned marketing tie-ins and a gift-wrapped alterna-pop soundtrack courtesy of Dreamworks' record division—*Shrek* has always seemed like particularly joyless kids' entertainment: compare this trilogy to any three of Pixar's films (save maybe the relatively lacklustre *Cars*) and qualitatively they may be a bit of a wash, but as far as sheer enjoyment goes, everyone—creators and audience—just seems to be having more fun.

Through the first two movies featuring the big green ogre, that fact was easy enough to ignore, largely because of the aforementioned quality: they were prosaic laugh factories,



THIS SUCKS



DONKEY!

SHREK THE THIRD
DIRECTED BY CHRIS MILLER & RAMAN HUI
WRITTEN BY ANDREW ADAMSON, JEFFREY PRICE,
PETER S SEAMAN, JOHN ZACK
VOICED BY MIKE MYERS, CAMERON DIAZ,
EDDIE MURPHY, ANTONIO BANDERAS,
RUPERT EVERETT, JUSTIN TIMBERLAKE

but at least they were (fairly) consistently funny, through some combination of Mike Myers' verbal mugging and a Zucker-style approach to pop culture and/or fairytale references (through everything you can think of at it, something will hit). When the conveyer belt sputters, though, as it clearly does in this laugh-an-hour third instalment, it sure is easy to remember how thoroughly banal *Shrek* can be.

Though it manages to stay above the bottom tier of computer-animated cash-ins—your *Barnyards*, your *Shrek Tales*—thanks partly to pedigree, *Shrek the Third* doesn't try a whole lot harder than those unfortunates, letting its frequently grating characters go at every cheap, easy gag they can find (there's actually a flapping dickie among the ye oldes and zany teenbonics, though they spare us the "me so solly"). There might well be three movies' worth of material to be mined from skewering fairy tales with as many fart jokes as possible, but it seems as if the production team pretty

thoroughly gave up after number two.

THE STORYLINE OF THE MOVIE is actually among one of the funniest bits though it's of course entirely unintentional. When Fiona's Frog King father croaks—that's one of the few jokes the producers don't jump on, actually so apologies for using it—it's up to *Shrek* to track down the only other heir to throne (King Arthur, played by Justin Timberlake, because hey, might as well cash in on the pop culture as much as possible), lest he have to take it for himself and desert his beloved swamp. That mission is complicated by the fact Prince Charming has rallied the fairytale villains to get their happily ever after by taking over the kingdom, and *Shrek's* nervousness about Fiona's pregnancy

Making the protagonist of what's ostensibly a children's movie absolutely petrified of kids is both hilarious and some indication of the thought and care that went into the production—that's either gloriously cynical or remarkably ill thought-out, though my instincts point to the former.

As it stands, there's more or less only one reason I can think to see *Shrek*: a fight scene involving the CGI Snow White screeching the beginning to "Immigrant Song" to call down an attack of forest creatures. That one scene is far creepier than anything else in the movie is funny. ▽

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AFTER THE WEDDING Mads Mikkelsen, Ref. Lassgård and Sidse Babett Knudsen star in *Brothers* director Susanne Bier's drama about a Danish man who runs an orphanage in India and who discovers some life-altering secrets when he returns to Copenhagen. Read Carolyn Nikodym's review on page 42.

THE ANIMATION SHOW 3 Mike Judge (*Office Space*) and Don Hertzfeldt (*Rejection*) team up again to put together a compilation of animated shorts. Read Carolyn Nikodym's review on page 40. **ZEIDLER HALL, THE CITADEL** FRI, MAY 25, SUN, MAY 27 & THU, MAY 31 (7 PM), SAT, MAY 26 & MON, MAY 28 (9 PM)

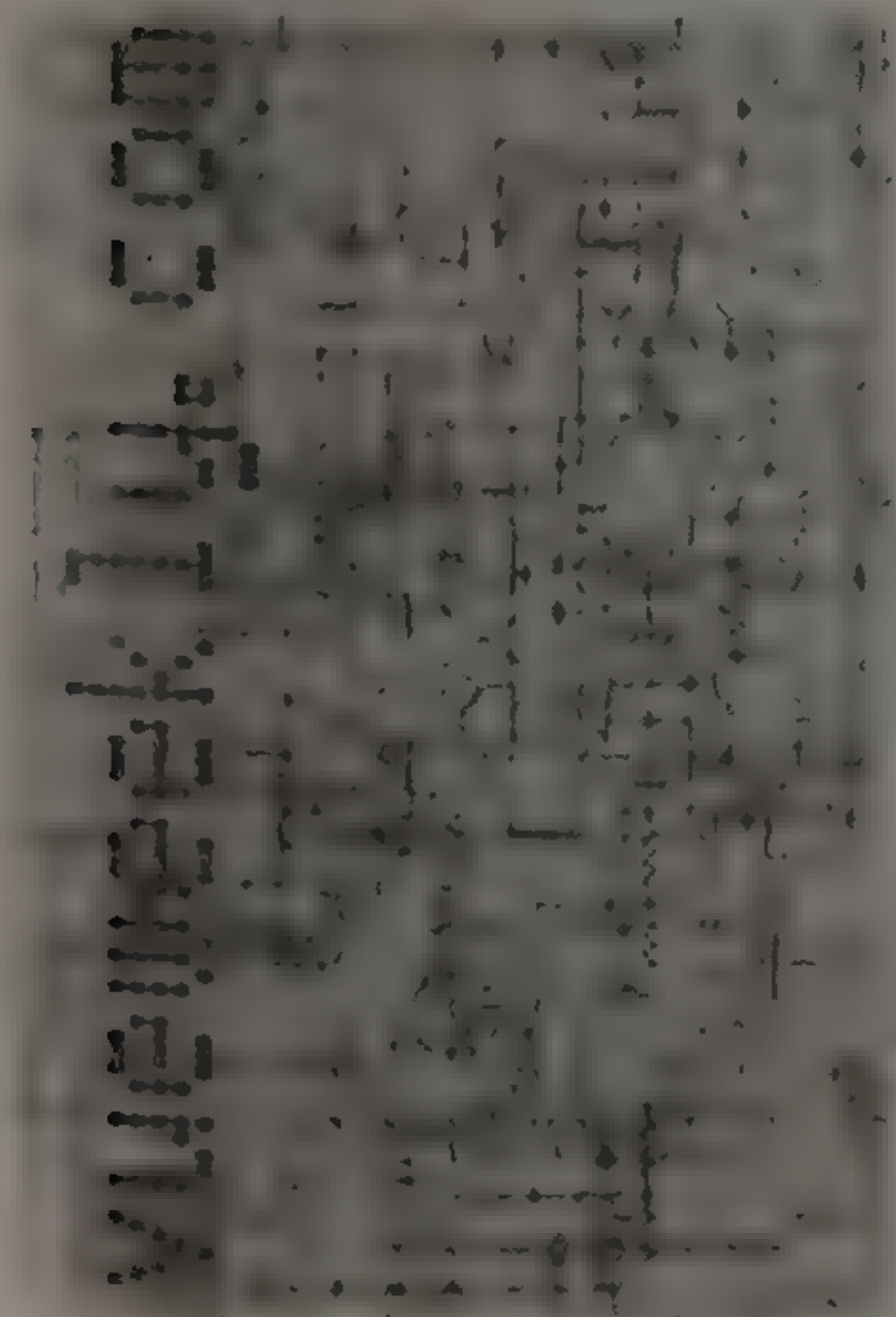
BUG Ashley Judd, Michael Shannon and Harry Connick Jr star in *The Hunted* director William Friedkin's thriller about an unhinged war vet, who shacks up in a creepy motel with a woman and who sees insects everywhere. Read Josef Braun's review on page 41.

JESUS CAMP A documentary by *The Boys of Baraka* directors Heidi Ewing and Rachel Grady that explores the world of Evangelicals in middle America. **ZEIDLER HALL, THE CITADEL** THU, MAY 24 (7 PM)

MAN'S FAVORITE SPORT? Rock Hudson, Paula Prentiss and John McGiver star in *Gentlemen Prefer Blondes* director Howard Hawks's romantic comedy about the consummate sportsman who is coerced to enter a fishing competition even though he's never done it before. **ROYAL ALBERTA MUSEUM** MON, MAY 28 (8 PM)

PIRATES OF THE CARIBBEAN: AT WORLD'S END Johnny Depp, Orlando Bloom and Keira Knightley star in Gore Verbinski's final instalment of a swash-buckling trilogy.

TALES OF THE BROTHERS QUAY 1 & 2 A collection of 13 films by the identical Quay twins, who find their inspiration in Eastern European arts to create miniature puppet worlds. The films are divided into two programs. Read Josef Braun's review on page 40. **Program 1:** FRI, MAY 25 (9 PM) & MON, MAY 28 (7 PM); **Program 2:** SAT, MAY 26 (7 PM) & SUN, MAY 27 (9 PM); **ZEIDLER HALL, THE CITADEL**



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SPIDERMAN 3 (PG, frightening scenes, not suitable for younger children) Fri, Sat 6:25, 9:30; Sun-Thu 8:00; Sat-Sun 1:30

SHREK THE THIRD (PG) Fri Sat 7:00, 9:10 Sun-Thu 8:00 Sat-Sun 1:30

CINEMA CITY 12/MOVIES 12

Cinema 12: 3633-99 St. 463-5481

Date of issue only: Thu, May 24.

BRIDGE TO TERABITHIA (PG, may frighten young children) Sat-Mon 11:35; Daily 2:15, 5:05, 7:50, 10:15; late night show 12:20; Kids Kabin Fever: 2:15

REIGN OVER ME (14A, mature themes, coarse language) Sat-Mon 11:00; Daily 1:35, 4:10, 7:00, 9:35; late night show 12:05

300 (18A, gory scenes) Sat-Mon 11:10; Daily 1:50, 4:30, 7:10, 9:45; late night show 12:15

FIREHOUSE DOG (PG) Sat-Mon 11:25; Daily 2:00, 4:40, 7:25, 9:50; late night show 12:20

LUCKY YOU (PG, coarse language) Sat-Mon 11:05; Daily 1:40, 4:15, 7:05, 9:40; late night show 12:10

TMNT (PG) Sat-Mon 10:55; Daily 1:10, 3:05, 5:15, 7:30, 10:05; late night show 11:55

THE REAPING (14A, frightening scenes) Sat-Mon 11:45; Daily 2:10, 4:35, 7:15, 9:20; late night show 11:25

GHOST RIDER (14A) Sat-Mon 11:15; Daily 1:55, 4:25, 6:55, 9:15; late night show 11:35

MUSIC AND LYRICS (PG) Sat-Mon 11:30; Daily 2:15, 4:45, 7:20, 9:30; late night show 11:50

PREMONITION (PG, frightening scenes not recommended for young children) Sat-Mon 11:40; Daily 2:05, 4:20, 7:40, 10:10; late night show 12:25

ARTHUR AND THE INVISIBLES (G) Sat-Mon 11:50; Daily 2:20, 4:50, 7:45, 10:00; late night show 12:00

NIGHT AT THE MUSEUM (PG, not recommended for young children) Sat-Mon 11:20; Daily 1:45, 5:00, 7:35, 9:55; late night show 12:05

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BRIDGE TO TERABITHIA (PG, may frighten young children) Thu 1:55, 4:50, 7:25, 9:45

REIGN OVER ME (14A, mature themes, coarse language) Thu 1:20, 4:10, 6:55, 9:35; Fri-Sat 12:00

300 (18A, gory scenes) Thu 1:50, 4:40, 7:20, 9:50

NORBIT (PG, crude content, sexual content, not recommended for children) Thu 2:00, 4:45, 7:40, 10:00

FIREHOUSE DOG (PG) Thu 1:35, 4:20, 7:00, 9:20

LUCKY YOU (PG, coarse language) Thu 1:15, 4:05, 6:45, 9:25

TMNT (PG) Thu 1:10, 3:10, 5:05, 7:10, 9:15

PREMONITION (PG, frightening scenes not recommended for young children) Thu 1:40, 4:35, 7:35, 9:40

THE LOOKOUT (14A, coarse language) Thu 2:05, 4:25, 6:50, 9:10

THE REAPING (14A, frightening scenes) Thu 1:25, 4:15, 7:15, 9:45

GHOST RIDER (14A) Thu 1:30, 4:30,

7:05, 9:30

NIGHT AT THE MUSEUM (PG, not recommended for young children) Thu 1:45, 4:55, 7:30, 9:55

CITY CENTRE 9

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SHREK THE THIRD (PG, no passes) Daily 12:15, 1:15, 2:40, 3:45, 5:00, 6:45, 7:20, 9:15, 9:50

PIRATES OF THE CARIBBEAN: AT WORLD'S END (PG, violence, not recommended for young children, no passes) Daily 12:00, 1:00, 2:00, 4:00, 4:45, 6:30, 8:00, 8:30, 10:00

GEORGIA RULE (14A, mature theme, sexual content) Fri-Tue Thu 12:30, 3:10, 7:10, 9:45; Wed 12:30, 3:10, 9:45

28 WEEKS LATER (18A, gory scenes) Daily 12:45, 3:20, 7:15, 9:35

SPIDER-MAN 3 (PG, frightening scenes, not recommended for young children) Daily 12:20, 3:30, 6:50, 9:55

WAITRESS (PG, sexual content, mature themes) Daily 12:40, 3:40, 7:00, 9:30

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SHREK THE THIRD (PG) Fri-Sun 12:40, 3:20, 7:00, 9:35, 1:10, 3:40, 7:30, 9:50, 3:10, 6:40, 9:05; Mon-Thu 3:20, 7:00, 9:35, 3:40, 7:30, 9:50, 6:40, 9:05, 3:10

SPIDER-MAN 3 (PG, frightening scenes, not recommended for young children) Fri-Sun 12:20, 3:30, 7:10, 12:50, 3:50, 6:45, 9:40; Mon-Thu 3:30, 7:10, 3:50, 6:45, 9:40

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SHREK THE THIRD (PG, no passes) Fri-Sun 11:30, 12:30, 1:30, 3:00, 3:15, 4:00, 6:30, 6:45, 7:30, 9:00, 9:15, 9:50; Mon-Thu 6:30, 6:45, 7:30, 9:00, 9:15, 9:50

GEORGIA RULE (14A, mature theme, sexual content) Fri-Sun 12:45, 3:20, 6:40, 9:45; Mon-Thu 6:40, 9:45

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CHEENI KUM (STC, subtitled) Fri Mon-Thu 7:45; Sat-Sun 1:10, 4:20, 7:45

AWAY FROM HER (PG, coarse language) Fri Mon-Thu 6:55, 9:25; Sat-Sun

1:15, 3:45, 6:55, 9:25

WILD HOGS (PG, coarse language, not recommended for young children) Fri Mon-Thu 7:25, 9:35; Sat-Sun 1:50, 4:15, 7:25, 9:35

PROVOKED (14A, coarse language, mature theme) Fri Mon-Thu 6:50, 9:30; Sat-Sun 1:20, 3:50, 6:50, 9:30

HOT FUZZ (14A, gory scenes, coarse language) Fri Mon-Thu 7:05, 9:40; Sat-Sun 1:30, 4:10, 7:05, 9:40

DISTURBIA (14A) Fri Mon-Thu 7:10, 9:45; Sat-Sun 1:35, 4:00, 7:10, 9:45

AMAZING GRACE (PG) Fri Mon-Thu 6:45; Sat-Sun 1:00, 3:35, 6:45

BLADES OF GLORY (PG, crude content, not recommended for young children) Daily 9:15

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave. St. Albert. 458-9822

SHREK THE THIRD (PG) Fri Sat Sun 11:05, 12:00 Daily 1:00, 2:00, 3:00, 4:00, 5:00, 6:00, 7:00 8:00, 9:00, 9:50

SPIDER MAN 3 (PG, frightening scenes, not recommended for young children) Daily 1:20, 3:55, 6:30, 9:10

PIRATES OF THE CARIBBEAN: AT WORLD'S END (PG, violence, may frighten young children) Fri Sat Sun 11:45, Daily 1:10, 3:00; Thu Advance Screening: 8:30

LEOUC CINEMAS

17200 St. Leouc. 954-2726

SPIDERMAN 3 (PG, frightening scenes, not recommended for young children) Daily 6:45, 9:40; Sat-Sun 12:45, 3:40

SHREK THE THIRD (PG, no passes) Daily 7:00 9:15 Sat-Mon 1:00, 3:20

28 WEEKS LATER (18A, gory scenes) Daily 7:05, 9:20; Sat-Sun 1:05 3:20

PIRATES OF THE CARIBBEAN: AT WORLD'S END (PG, violence, not recommended for young children) Daily 6:30, 10:00 Sat-Sun 1:30

MAGIC LANTERN-CAMROSE

Camrose. 780-608-2144

SHREK THE THIRD (PG) Daily 7:00 9:10; Sat, Sun 2:10

PIRATES OF THE CARIBBEAN AT WORLD'S END (PG, violence, not recommended for young children) Daily 7:30; Sat, Sun 1:50

SPIDERMAN 3 (PG, frightening scenes, not recommended for young children) Daily 7:30; Sat, Sun 1:55

GEORGIA RULE (14A, mature themes, sexual content) Daily 6:55 9:00; Sat, Sun 2:05

HOT FUZZ (14A, gory scenes, coarse language) Daily 6:50 9:05; Sat, Sun 2:00

MAGIC LANTERN-SPRUC GROVE

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PIRATES OF THE CARIBBEAN: AT WORLD'S END (PG, violence, not recommended for young children) Daily at 7:30; Sat Sun 2:00

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BROTHERS QUAY PROGRAM 1 (STC) Fri 9:00 Mon 7:00

BROTHERS QUAY PROGRAM 2 (STC) Sat 7:00 Sun 9:00

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14231 137th Avenue. 732-2223

PIRATES OF THE CARIBBEAN: AT WORLD'S END (PG, violence, not recommended for young children, no passes) Fri-Sun 11:00, 11:30, 12:00, 1:00, 2:00, 3:00, 3:30, 4:00, 5:00, 6:00, 7:00, 7:30, 8:00, 9:00, 10:00 10:45, 11:00; Mon-Thu 11:30, 12:00, 1:00, 2:00, 3:00, 3:30, 4:00, 5:00, 6:00, 7:00, 7:30, 8:00 9:00, 10:00

SHREK THE THIRD (PG, no passes) Fri-Sun 11:15, 11:40, 12:10, 12:40, 1:15, 1:45, 2:10, 2:30, 2:50, 3:45, 4:15, 4:50, 5:15, 6:15, 6:45, 7:20, 7:45, 8:30, 9:15, 9:40, 10:30; Mon-Thu 11:40, 12:10, 12:40, 1:15, 1:45, 2:10, 2:30, 2:50, 3:45, 4:15, 4:50, 5:15, 6:15, 6:45, 7:20, 7:45, 8:30, 9:15, 9:40, 10:30

28 WEEKS LATER (18A, gory scenes) Daily 1:30, 4:45, 7:40, 10:15

GEORGIA RULE (14A, mature theme, sexual content) Fri-Mon Wed-Thu 12:30, 3:50, 6:40, 9:20; Tue 3:50, 6:40, 9:20; Star and Strollers screening: Tue 1:00

SPIDER-MAN 3 (PG, frightening scenes, not recommended for young children) Fri-Mon Wed-Thu 11:50, 12:50, 3:20, 4:10, 6:30, 7:10, 9:30, 10:20; Tue 11:50, 3:20, 4:10, 6:30, 7:10, 9:30, 10:20; Star and Strollers screening: Tue 1:00

FRACTURE (14A) Daily 4:30, 7:15, 10:10

PRINCESS

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AFTER THE WEDDING (STC) Daily 6:50, 9:10; Sat-Sun 2:00

THE LIVES OF OTHERS (14A) Daily 6:50; Sat-Sun 1:00

PROVOKED (14A, coarse language mature theme) Daily 5:20; Sat-Sun 3:30

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WEM. 982-1700 St. 444-3441

PIRATES OF THE CARIBBEAN: AT WORLD'S END (PG, violence, not recommended for young children, no passes, digital) Fri-Sat 11:00, 12:00, 1:00, 2:00, 3:00, 4:00, 5:00, 6:00, 7:00, 8:00, 9:00, 10:00, 11:00; Sun 11:00, 12:00, 1:00, 2:00, 3:00, 4:00, 5:00, 6:00, 7:00, 8:00, 9:00, 10:00; Daily 12:00, 4:00, 8:00; Mon-Wed 12:00, 1:00, 2:00, 3:00, 4:00, 5:00, 6:00, 7:00, 8:00, 9:00, 10:00; Thu 12:00, 1:00, 2:00, 3:00, 5:00, 6:00, 7:00, 8:00, 10:00

SHREK THE THIRD (PG) no passes, digital) Daily 11:30, 12:30, 12:45, 1:30, 2:30, 3:30, 3:45, 4:30, 5:30, 6:30, 7:15, 7:30, 8:30, 9:30, 9:45, 10:30

SPIDER-MAN 3: THE IMAX EXPERIENCE (PG, frightening scenes, not recommended for young children, digital, IMAX) Daily 12:00, 3:30, 7:00, 10:00

SPIDER-MAN 3 (PG, frightening scenes, not recommended for young children, digital) Fri-Tue Thu 1:15, 4:45, 8:15 10:40; Wed 1:00, 4:45, 8:15, 10:40

28 WEEKS LATER (18A, gory scenes, digital) Daily 1:45, 4:15, 7:45, 10:15

DISTURBIA (14A, digital) Daily 12:15, 3:15, 6:45

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PIRATES OF THE CARIBBEAN: AT WORLD'S END (PG, violence, not recommended for young children, no passes) Fri-Sat 11:00, 11:30, 12:00, 1:00, 1:30, 2:00, 3:00, 3:30, 4:00, 5:00, 5:30, 6:00, 7:00, 7:30, 8:00, 9:00, 9:30, 10:00, 11:00; Sun 11:00, 11:30, 12:00, 1:00, 1:30, 2:00, 3:00, 3:30, 4:00, 5:00, 5:30, 6:00, 7:00, 7:30, 8:00, 9:00, 9:30, 10:00; Mon-Thu 12:00, 1:00, 1:30, 2:00, 3:00,

3:30, 4:00, 5:00, 6:30, 6:00, 7:00, 7:30, 8:00, 9:00, 9:30, 10:00

SHREK THE THIRD (PG, no passes) Fri-Sun 11:15, 11:45, 12:15, 12:45, 1:15 1:45, 2:15, 2:30, 2:45, 3:15, 3:45, 4:30 4:45, 5:15, 5:45, 6:15, 6:45, 7:15, 7:45 8:15, 8:30, 9:15, 9:45, 10:15, 10:45. Mon-Thu 12:15, 12:45, 1:15, 1:45, 2:15, 2:30, 2:45, 3:15, 3:45, 4:30, 4:45, 5:15 5:45, 6:15, 6:45, 7:15, 7:45, 8:15, 8:30, 9:15, 9:45, 10:15, 10:45

28 WEEKS LATER (18A, gory scenes, Fri-Tue Thu 12:10, 2:50, 5:20, 7:50 10:30; Wed 12:10, 2:50, 10:30

GEORGIA RULE (14A, mature theme sexual content) Fri-Mon Wed 1:10,

That's when Lacuna Coil reaches for its *Revolver*

CRISTINA SCABBIA SHRUGS OFF THE 'HOTTEST CHICKS IN METAL' TITLE

EDEN MUNRO / eden@vueweekly.com

Touring is not such a cheap endeavour for bands these days. Take a look at the price of gas at the pumps, factor in costs for lodging and food, multiply that by the number of people on the road and the bills will add up quickly.

There are a number of ways that musicians combat rising costs, from the indie band that packs its members and all their equipment into a rickety old van to the Rolling Stones, who can sit back and wait for the endorsements to roll in, picking whichever one covers the most costs.

Italy's **Lacuna Coil** is one of those bands planted firmly between the two extremes: the band released its first EP in 1998, following that up with four full-lengths and plenty of touring, including a couple of stints on Ozzfest. In short, Lacuna Coil has been around long enough and seen enough success that the band is well-beyond the rickety van stage, but has yet to reach the upper echelons of touring acts who collect sponsors like trading cards.

There's always a way, though, and for Lacuna Coil, opportunity arose when female vocalist Cristina Scabbia—she shares the vocal department with male singer Andrea Ferro—graced the cover of *Revolver Magazine's* inaugural instalment of its "Hottest Chicks in Metal" issue last year. Scabbia returns for this year's issue—this time sharing the cover with Bleeding Through's singularly named Marta—and Lacuna Coil is headlining "The Hottest Chicks in Metal Tour" launched in conjunction with the issue.

For Scabbia, the chance to hit cities that the band has never played before, coupled with the considerable advantage of *Revolver's* promotional power, outweighs any negative imagery that the tour's name might conjure up in feminist mind.

A lot of people don't really care about the name that you give to a tour, and it wasn't our idea anyway,

PREVIEW

FRI, MAY 25 (7 PM)
LACUNA COIL
WITH THE GATHERING, IN THIS MOMENT,
STYLEN ANKERS
DINWOODIE, \$20 (ALL AGES)

but it was the best way to promote the tour as long as *Revolver* is a very popular magazine," Scabbia says over the phone from a tour stop in Québec City. "I personally don't really like the name, but who cares. I mean the bands are really worth it, so that's all that counts. You can have a beautiful name and shitty bands—for us it is the opposite."

While "Hottest Chicks"-type tours might seem more at home in the world of '80s hair metal than in today's gothic-metal landscape, Scabbia fully understands the advantage of having a magazine like *Revolver* behind the tour.

"It's always like that," she explains. "If you want to do a good tour, you have to have the promotion to support it, because even if a good band is coming to play in a city, if nobody promotes the event you will never know it."

AS MUCH AS the magazine and photos might help to spread the word about the tour, what really stands out is the quality of the music. Lacuna Coil's grandiose and complex songs are a far cry from the watered-down versions that Evanescence continues to offer up for public consumption. Scabbia might be the cover girl when it comes to photos, but within the band she keeps her voice dialed into the songs, soaring through them while never wresting the spotlight for herself. Every member of the band—rounded out by guitarists Cristiano Migliore and Marco Biazzi, bassist Marco Coti Zelati and Cristiano Mozzi—plays a part in the music both on record and on the stage, and Scabbia says that's exactly the way that they like it.

"Absolutely," she states emphatically. "That's how it should be. I mean,



it's not like an exhibit of pictures is a concert. It has to be this way.

Scabbia says that another benefit of the promotional push that the band has received from *Revolver* is that the increased recognition has helped Lacuna Coil to reach beyond its typical fan base. She explains that there are now very few barriers when it comes to the type of people that the group has seen out on tour.

"A lot of young kids, a lot of people that have been following us since the beginning, a lot of people coming to the shows with Cannibal Corpse or Sodom t-shirts," she laughs as she

considers the variety of fans at the group's shows, taking a more serious tone as she continues. "Unless you want to close yourself in a cliché, people don't care anymore about preconceptions about the music or if you have a woman in the band or stupid shit like that. They're just like, 'okay, the music is good, I want to go see a good concert and I expect to see a good concert.'"

That Scabbia wants to give the fans the concert that she believes they deserve is a testament to her loyalty to them, and she and the rest of the band carry that attitude with them

beyond the stage, happily talking with their fans whenever they can.

"For us it honestly comes pretty natural, because we still remember where we're coming from," Scabbia says. "We know that if it's not for the fans following you and supporting your music and buying your record—you are nothing no matter who you are. Without the fans we are nothing. For you it might be nothing—it might be two minutes of your life—but for them it's everything."

ON THIS TOUR, LACUNA COIL is actually mixing up the live show and personal meetings, performing a select number of acoustic mini-gigs that Scabbia admits are a touch mellower than the full-on metal show they normally traffic in, followed by a question and answer session where the band chats with its audience.

The acoustic sets illustrate Lacuna Coil's willingness to follow its muse, wherever that might lead, and Scabbia couldn't be more pleased about that approach.

"I think it's amazing when a band is not afraid to show different sides, and we are one of the bands who like to experiment with different things, taking risks sometimes," she explains. "A lot of the bands like to stay within a specific configuration following a cliché. We don't really care—we follow our art, so if we feel that we want to be a little bit more mellow or more aggressive, we don't really care about giving a name to our music. We definitely like to explore every bit of territory that we'd like to explore."

As to whether the acoustic performances might eventually lead the band to recording a full acoustic album, Scabbia says that the group does not look that far ahead, instead letting the music evolve and flow naturally when the members sit down to write each new album.

"I cannot really tell you, because we are following our inspiration at the moment," she chuckles. "You can't really force creativity, whatever it is." ♥

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Feel the extraordinary voice of Marianne Faithfull

MARY CHRISTA O'KEEFE / marychrista@vuwweekly.com

Rufus Wainwright and I had an interesting conversation recently about what a drag it is being clean and sober all the time, but still so sensitive."

Unlike other singers of her age and prominence, **Marianne Faithfull** is virtually never referred to as a diva, but frequently an icon. Beyond her lifetime career as a creative force, she also holds sway over our collective minds as being one of those rare perennial beauties whose appeal crosses generations and genders.

Her extraordinary voice remains a devastating instrument, used conversationally or in service to song. It matters little what she's saying—although she chooses her words with the precision of someone who believes in the intense totemic power of language—her gorgeous purr communicates fully with the effortlessness of a master. It's astonishingly alive-sounding, warm, inquisitive and gracious, rich with wry humour.

Of course, that same voice has also been, at various times and across albums as disparate as her early self-titled coffee-house folk offering, 1979's fierce comeback *Broken English* and 2002's smartly playful *Kissin' Time*: angelic, seductive, shattered, bruised, savage, weary, conspiratorial, defiant, triumphant and uncompromisingly romantic.

Today it's assured and mellow, rising through parts where she's a wink-



PREVIEW

THU, MAY 31 (8 PM)
MARIANNE FAITHFULL
WINSPEAR CENTRE, \$70.50

ing raconteur, earnest and unmediated answering questions about her work, frequently billowing out into a husky chuckle that would be self-deprecating in anyone less complex. Faithfull is rightfully an icon.

"But there's a divine connection you get when you're not cloudy and you can take life as it is, because

that's worth it. The pain and the pleasure," Faithfull continues. "Especially if you get a lot of pleasure from your work, as I do."

FAITHFULL SEEMS SANGUINE, though she admits to jet-lag, having travelled to California from her home in Paris the night before. Does she have friends in Los Angeles? "Not many Just Carrie," Faithfull adds quickly. "Fisher. We're good friends."

Faithfull knows pretty much everyone who has been in the global boho scene since the Swinging '60s, when

the posh Londoner jettisoned her privilege to hang out (and later sing) with David Bowie and the Rolling Stones. She counts among her closest allies some of the most artistically fearless creators in music, literature and performance, and tends to favour people whose pasts are as wiggy as her own.

Her journey from muse to artist is near mythic—the rich, convent-educated virgin despoiled by, of all things, Mick Jagger. One suspects the truth may be more nuanced, but the heroic magnitude of her transformation is so

central to understanding the dominant themes of her music, so it's worth accepting at face value. Besides, her voice reflects the story, changing over the years from a high, sweet songbird lilt to the melodious, weathered instrument of today.

"I understood what a muse was and I accepted it," Faithfull explains, "but just for me, I knew it was going to be a destructive job. It's a choice, you know, to dedicate your life to your own work or to theirs. I got to the point where I could do my own work. There was just a feeling I had, that I had much more in me."

Faithfull is often framed as the ultimate survivor, and over the past few months she's daubed another square on the bingo card of lifetime personal drama. A worldwide tour was cancelled late last year when she was diagnosed with breast cancer, shy of her 60th birthday. Less than half a year later, Faithfull returned to the stage and her commitments. She notes her tour, a semi-acoustic affair she dubbed *Songs of Innocence and Experience* (cribbed from the poet William Blake), is "a lovely show, much more delicate. Not actually very 'rock.'"

She chuckles wickedly. "Well, Except *Broken English*: 'Why'd you do what you did?'" she growls.

"It's good to be singing; good to be alive and well," she concludes. "I have a very powerful relationship with my voice. It's the only instrument I play." ♡

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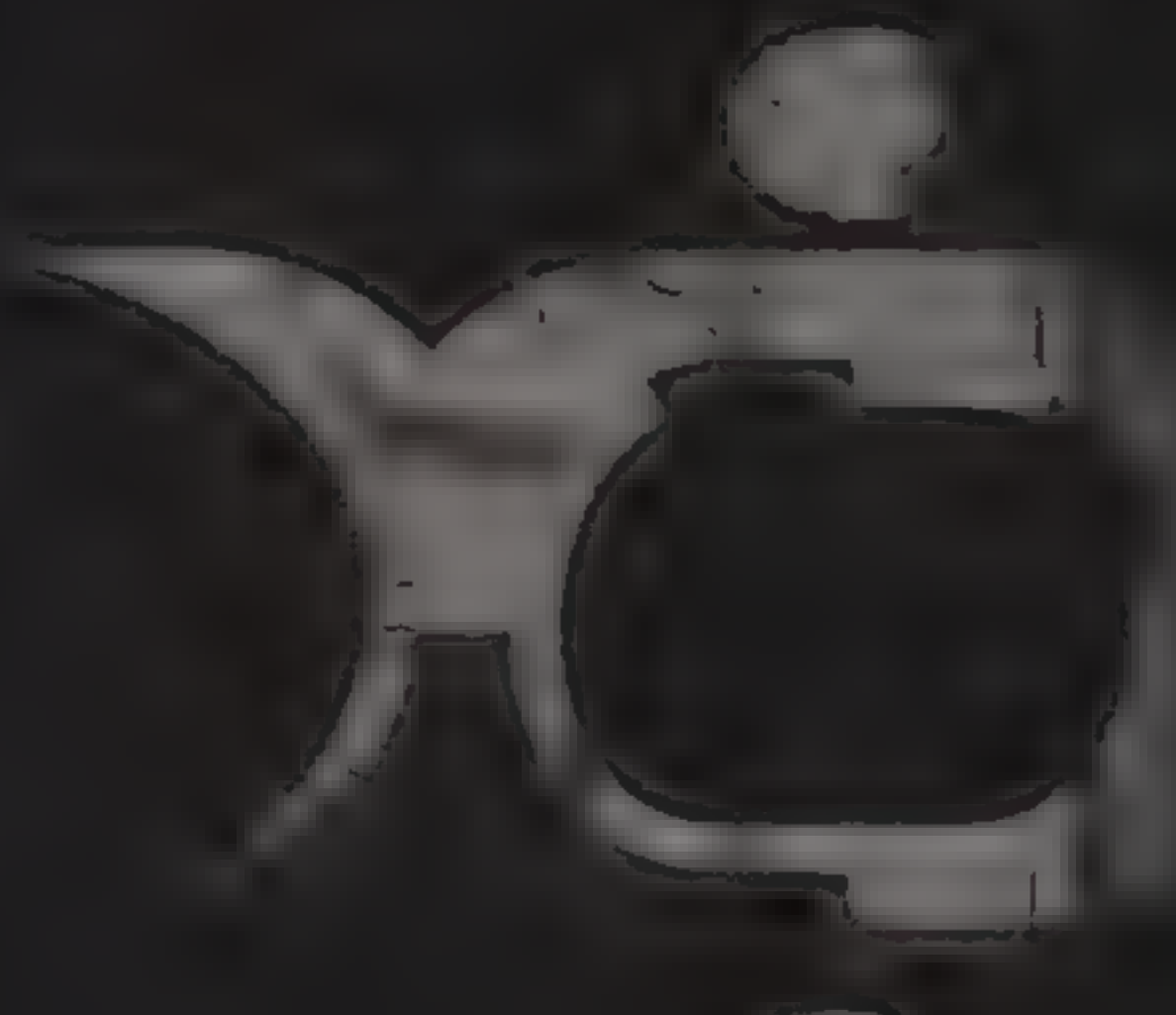
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Cam Penner's life seems tailor made for a songwriter. He grew up in a Mennonite community in Southern Manitoba, his dad moonshines in the back yard and his grandpa bootlegged wine up the back roads and, when he started getting a little too old for him, Penner hit the road and headed south to Chicago, where he worked in a women's and children's shelter and ran a soup kitchen for 250 people. Another move brought Penner to his current home in Calgary, though he hasn't spent much time there during the past few months. Currently on the road with fellow singer-songwriter Rodney DeCoo and guitarist Ian Wood, Penner himself has been touring for the last four and a half months, covering the territory all the way from Calgary to Montréal, down to Texas and Louisiana and around California before finally heading back home.

"I've always been kind of a wandering soul and even when I was working with the homeless, everybody there was a wanderer and I related to that," Penner relates over a scratchy mountain phone line out of Winlaw, B.C. "When I roll into a town, I don't go to the casinos and the malls; I want to see the heart of the people. I want to see how the geography affects them, I want to see how the climate affects them, I want to see how the political field that they're living in affects them. There are other lives being lived everywhere else and I want to see those things first hand."



PREVIEW THU, MAY 31 (7 PM)
CAM PENNER
WITH RODNEY DECROO, MIKE ANGUS
VELVET UNDERGROUND, \$10

TRUE TO HIS WORDS, Penner spent 13 years in close quarters with the homeless, doing what he could to make a difference in their lives, although he admits that he often learned more from them than they did from him, and that has emerged in his songwriting.

"Sometimes I see it that I've sat and I've listened to 10 000 souls and I feel like it's just all those people living

inside of me and me telling their tales," he explains. "For 13 years I worked with the homeless—I don't even like to say worked—I just spent time there and listened and listened and listened."

"I dropped out of college and I thought, 'well, I'm going to earn my degree by working at every single place that I can,'" he continues. "So I worked with so many different people from young kids to leading addiction groups for people who are 65, 70, and what I learned was you listen, you don't judge and you be kind. That's it, you keep it at the basics and you live by principles like that." ▽

St Crispin's Chamber Ensemble are shiny, happy people

It comes from the St Crispin's day speech in *Henry V*: 'We few, we happy few, we band of brothers,'" explains local clarinetist Don Ross about the origins of St Crispin's Chamber Ensemble's name. "It is all about big undertakings by small groups. I draw from about 15 players and construct different chamber combinations."

For Ross, the combination of clarinet, cello and piano—the group's current configuration—includes Ross on clarinet along with Ian Woodman on cello and Sarah Ho on piano—is his personal favourite, which will no doubt be reflected in the lush and beautiful pieces on the program.

Featuring Brahms' *Trio Opus 114*, John Ireland's *Fantasy-Sonata* and pieces by Fauré and Manuel De Falla arranged by Ross, the chamber group is making a return to their classical roots after various other modern projects.

"I'm definitely putting Sarah to work," Ross comments. "The Ireland piano sonata requires a pianist with huge chops and a poetic spirit. It's

PREVIEW THU, MAY 31 (7:30 PM)
ST CRISPIN'S CHAMBER ENSEMBLE
MUTTART HALL AT ALBERTA COLLEGE
(10050 MACDONALD DRIVE), \$15

kind of like British seascapes, English pastoral music. The first three quarters are pastoral, but at the end it you can hear the war coming."

The concert also boasts a world premiere of a classical Indian-style piece, *Mandala*, commissioned for the ensemble, written by Calgary composer Sonya Guha-Thakurta.

"WE WORK REALLY hard to make chamber music inviting, inclusive, and fresh and new. We do a real mix of classical masterpieces and new music," says Ross of the group. "One of the things that interests us is composition, so I am always looking for really expressive music from wherever."

"The theme for the program is St Crispin plays nice," Ross enthuses as he continues. "Everything is lush and beautiful on the program. We're not



using anything electronic. I just wanted to settle down and play nice."

"This is my favourite chamber combination, and a really sympathetic bunch of players. What we are aiming for here is something really expressive, inviting and beautiful." ▽

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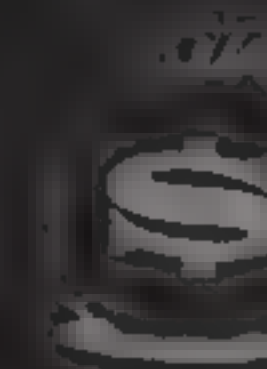
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VUE

LISTINGS FOR YOU

THU LIVE MUSIC

BACKDRAUGHT PUB Open stage 9pm

BLIND PIG Open stage new age; 9-1pm

BLUE CHAIR CAFE Marty Siltanen (CD release), donations

BLOOD ON WHITE (CD release)

CHRISTOPHER'S PARTY PUB Open stage hosted by Alberta Crude, 6-10pm

DRUID Open mic hosted by Chris Wynters every Tue; 9pm

DUSTER'S PUB Jam hosted by Brian Petch

EDDY TONTO (CD release) with Colin and Ed from Almost Famous

FOUR ROOMS Don Berner, 8pm

HULBERT'S Thursday night singer-songwriter, roots, blues, and folk night: Lara Yule Singh and Alexia Melnychuk, 8pm; \$10 (min charge)

THE IVORY CLUB Live Dueling Pianos, no cover, 8pm

JAMMERS PUB Thursday open jam; 7-11pm

J AND R BAR AND GRILL Open stage with The Poster Boys (pop/rock/blues); 8:30pm-12:30am

KITCHEN CLOSET (CD release) hosted by the Wild Rose Old Time Fiddlers Society; 7-10pm

O'BRYNE'S Sould Beat Revival

ONE ON WHYTE (CD release) Driven by Compassion: Marble Engine Sittin' Idol, All Else Fails, B-Moves; Breast Cancer benefit

STARLITE ROOM You Say Party! We Say Die!, guests; all ages with licensed area, 7pm (door); \$15 (adv) at TicketMaster, Megatunes, Blackbyrd, Listen

URBAN LOUNGE (CD release) Driven by Compassion: Marble Engine Sittin' Idol, All Else Fails, B-Moves; Breast Cancer benefit

WILD WEST SALOON Krysta Scoggins

DJS

BACKROOM VODKA BAR Thursday Nights: Electro Education: dub, trip hop, lounge, electro with DJ Lazer

BILLY BOB'S LOUNGE Escape Entertainment

BLACKDOG FREEHOUSE DJs spin on two levels

BUDDY'S Wet underwear contest with Mia Fellow, midnight, DJ West Coast Baby/Daddy

ESMERALDA'S Thursday, top 40, country

FUNKY MONKEYS Bingo with DJ S.W.A.G.

FLUID LOUNGE Girls Night out

FUNKY MONKEYS Requests with DJ Damian

GAS PUMP Ladies Nite: Top 40/dance with DJ Christian

GINGUR Thursdays: Urban Substance Sound Crew Invinible, Touch It, Lady Vahus, hosted by KWAME

KAS BAR Urban House with DJ Mark Stevens; 9pm

NEW CITY Thursdays 9pm (door), no cover

ON THE ROCKS Thursdays: Dance lessons at 8pm, Salsa DJ to follow

OVERTIME BOILER AND TAP rock, R&B, urban and dance with DJ Mikee, 9pm-2am, no cover

STARLITE ROOM rock, R&B, urban and dance with DJ Mikee, 9pm-2am, no cover

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MUSIC WEEKLY

AFAX YOUR FREE LISTINGS TO 426-2629
OR E-MAIL GLENYS AT
LISTINGS@VIEWWEEKLY.COM
DEADLINE IS FRIDAY AT 3 PM

PLANET 10000 - ST. ALBERT It Thursdays: breaks, electro house spun by PI residents

RED STAR Femme Fatale: rock, pop hip hop with DJ Kelty

THE ROOST Gorgeous featuring hostess Dr. Lexxi Tronic, Drag Kings and Queens, burlesque and rotating game shows, bands upstairs monthly

STANDARD DJ Danny Howells (UK), tickets available at TicketMaster, Treehouse, Underground (WEM), Colourblind

VELVET UNDERGROUND WLCM DJ Nik 7 of Shout Out Out Out, 8pm (door); \$7 cover

WUNDERBAR DJ Jazzy Chns, no cover

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CLASSICAL

ST. ALBERT COMMUNITY HALL Stuck in the Seventies, The St. Albert Singers Guild, 7:30pm (door), 8pm (show), \$20 at 418-0501, door

WINSPEAR CENTRE Brass, Edmonton Symphony Orchestra, 8pm; \$32-\$73 at Winspear box office

DJS

BACKROOM VODKA BAR Funky Friday: Funky breaks, funky house, funky tunes with Phile and friends

BANK ULTRA LOUNGE Connected Fridays: local house music with DJs and occasional international special guest DJ

BAR-B-BAR DJ James, no cover

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RUM JUNGLE Peoples DJ Spinning

SAPPHIRE RESTAURANT AND LOUNGE Deep House with Friday resident DJ Luke Morrison

SPORTSWORLD INLINE ART AND ROLLER SKATING DISCO Top 40 request with a mix of retro and disco; 7pm-12 midnight

STOLL'S Top 40, R&B, house with People's DJ

STONEHOUSE PUB Top 40 with DJ Tysin

TWILIGHT AFTERHOURS Flashback: house/hard with Johnny Dangerous, Andy Inertia, guests, 1-7am

URBAN FRAT Funktion Fridays: Long weekend kick-off, Special Performance By Toronto's R&B Sensation Ray Robinson; Edmonton Police security on site all night

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Scott Peters; 3pm; no cov

ON THE ROCKS Mourning Wood DJ Donjuan

with Space Age
Twisted D.G.
Vibe-Tribe

WUNDERBAR featured DJ and
Y AFTERHOURS Release Saturdays

SUN LIVE MUSIC

BLACK DOG FREEHOUSE Not To
M. Frenk soul,
Red Down

CROWN AND ANCHOR PUB
Sundays 3pm

EDIE SHORTS BAR AND GRILL
open stage original acoustic
by Hub Taylor 9pm no

JAMBERS PUB Sunday open blues
8-10pm

NEWCASTLE PUB Live jam hosted
by W. and friends every Sun 2-3pm

O'BYRNE'S live blues the Jam Open
at 10pm no cover

ON THE ROCKS Live with DJ
8-10pm

OSCAR'S PUB Open stage Sundays
hosted by W. Wynters of Captain
Tractor 8-11pm

RIVERSIDE BAR AND GRILL The
Red Ants (jazzy R&B) every Sunday, 7-
11pm

STALITE ROOM Sunday open stage
turning the Digs/Mike McDonald alter-
nate weeks, 9-12

STALITE ROOM Protest The Hero,
The 13, P.O. D. The Fall, The
4 Springs, Disaster, Threat Signal,
an open event, houseful of \$2.50
per person at TicketMaster,
unmonevents.com

CLASSICAL

BLUE CHAIR CAFE Frets and Flute,
donations 11am-7pm

CITY HALL - CITY ROOM Nova
Musica Joel Tomlinovich (conduc-
tor), Richard Caldwell (guest mae-
stro), Bill Dimmar (host), 2pm; free

SOUTHWESTERN STEINHAUER
UNITED CHURCH Piano Trio:
Leanne Regier (piano), Alycia Au
(violin), Keri McGonigle (cello), 3pm;
\$15 at TIX on the Square

STRATHEARN UNITED CHURCH
Old-World Encounters New-Age, The
Edmonton Metropolitan Chorus,

under the direction of David Barber;
2pm; \$10 (adult)/\$8 (student/senior)

DJS

BACKSTAGE TAP AND GRILL
Industry Night with Atomic Improv,
Jameela and DJ Tim

THE BANK MSTRKRFT and Tommie
Sunshine

BLACKDOG FREEHOUSE Sunday
Afternoons with Phil Got To Give It Up
Main Floor: funk, soul, Motown, and
disco with DJ Red Dawn; 2-7pm

BUDDY'S NIGHTCLUB Rotating
drag shows: DJ WestCoastBabyDaddy
new city Rub A Dub Unites Again:
DJs Jebus and Anarchy Adam (CJSR's
Your Weekly AA Meeting); the
Simpson's at 9pm

O'BYRNE'S DJ Finnegan; 9pm (door);
\$20 (basic)/\$30 (premium); available
by phone at 414 6765

EDIE SHORTS BAR AND GRILL
Sunday Night Live: hosted by DA
Chocit Elvitz, DJ Sweetz 9pm; the best
of Urban's live entertainment 10pm, \$5
(door)

URBAN FRAT May Long Weekend
Gathering East Coast Takeover Black
Reaction, Legacy Sound, DJ
Innocable, BabyGirl; 10pm (door),
\$12

URBAN LOUNGE/ONE ON WHYTE
Sunday Night Live: hosted by DA
Chocit Elvitz, DJ Sweetz 9pm; the best
of Urban's live entertainment 10pm

WUNDERBAR Sundays DJ Gallatea
and XS, guests; no cover

Y AFTERHOURS Afterparty: Luke Fair

MON LIVE MUSIC

HULBERT'S Open Mic Monday's:
hosted by Rhea March; 7-10pm

LB'S PUB House band, 9:30pm-1am;
no cover

NEW YORK BAGEL CAFE Marco
Clavens (samba to Bolero) every
Monday

O'BYRNE'S ON WHYTE Skyscraper
(blues/rock); 9:30pm-12am

PLEASANTVIEW COMMUNITY
HALL Acoustic instrumental Old Time
Fiddle Jam hosted by the Wild Rose
Old Time Fiddlers Society; 7pm

TAPHOUSE Monday Live: with Big
Tackle; 8:30-11:30pm, no cover

DJS

BAR WILD Bar Gone Wild Mondays:
Service Industry Night; no minors
9pm-2am

BLACK DOG FREEHOUSE Polar
Mondays; with DJ Penny Tertiary

BUDDY'S Amateur Strip Contest
with Mia Fellow, DJ
WestCoastBabyDaddy

FILTHY MONDAY'S
Mondays; with DJ S.W.A.G.

FLUID LOUNGE Mondays Mixer

NEW CITY LKWD LOUNGE
Munch on Metal Mondays: no
minors

O'BYRNE'S Best local musical talent
with DJ Angus

TUE LIVE MUSIC

BLIND PIG Moosehead Jam
Featuring Bruce Mohassy (bass/keys),
Greg Smith (guitar), Sandro Dominelli
(drums); 9pm-12

CASTLE ROCK-ST. ALBERT
Tuesday Freeway Jam, hosted by
Mark Ammar, Dale Collins and Noel
Mackenzie; 8:30pm

DAVID (JASPER AVENUE) Open
stage with Chrs Wynters and guest

LEGENDS PUB Open jam hosted by
Gary Thomas

O'BYRNE'S Celtic Jam, with
Shannon Johnson and friends, 9:30pm

WINSPEAR CENTRE Carol
Welsman, Edmonton Symphony
Orchestra (swing); 8pm, \$45 at
Winspear box office

YARDBIRD SUITE Jam session every
Tue: RCA Sextet, J.F. Picard (sax),
Marc Beaudin (bass), Jamie Cooper
(drums); 8:30pm (door), 9pm (show); \$3

CLASSICAL

WINSPEAR CENTRE The Magical
Music of Walt Disney: The Classical
Mystery Tour: A Tribute to the
Beatles featuring Edmonton sympho-
ny orchestra, Carol Welsman,
William Eddins (conductor); tickets
available at Winspear box office

DJS

BLACKDOG FREEHOUSE Big Rock
Tuesdays: DJs spin on the main level

BUDDY'S Free pool and tourney, DJ

Arrowchaser

ESMERALDA'S Top 40, country, R&B
with DJ Foreplay, DJ Jimmy

FUNKY BUDDHA (Whyte Ave) Latin
and Salsa music, dance lessons 8-
10pm

GINGUR SKY Bashment Tuesdays:
Reggae music; no cover

NEW CITY LKWD LOUNGE The In
Kraut: Mod R&B, Northern Soul, '60s
Garage, Mod Revival with Dr. Enck
and guests

SAPPHIRE KITCHEN AND
LOUNGE Tapas Tuesday: popular
house beats with DJ Kevin Wong

SPORTSWORLD ONLINE AND K&N
ROLLER SKATING DISCO Top 40
request with a mix of retro and disco,
7pm-12 midnight

VELVET UNDERGROUND Tuesday
Night Shakedown: with DJ Generic,
DJ Fradenick; 8pm; no cover

WUNDERBAR Sweet Brit and Punk
with Phillip and Bogner

WED LIVE MUSIC

ATLANTIC TRAP AND GILL Open
mic with Duff Roberson; 8pm

BLACKDOG FREEHOUSE Glitter
Guich Wednesdays

BLUE CHAIR CAFE Showcase: J. Im
Hepler, Tony Smith, Aaron, donations

EDIE SHORTS Open stage band
showcase

EDMONTON EVENT CENTRE The
Dandy Warhols, guests; all ages event
with licensed area, 8pm, \$27.50 at
TicketMaster, Blackbird, Megatunes
Listen

FODDLE'S ROOST Little Flower
open stage; 7:30pm (door); \$2

HOOIGANZ PUB Open stage
Wednesdays hosted by Rock 'n' Roll
Kenny

LEVEL 2 LOUNGE Open Mic

METRO CLUB AND BILLIARDS The
Metro World Beat Band with Enrique

O'BYRNE'S Chris Wynters and
guests; 9:30pm; no cover

PLEASANTVIEW COMMUNITY
HALL Acoustic Bluesgrass Jam
Presented by the Northern Bluesgrass
Circle Music Society every
Wednesday evening

RIVERSIDE BAR AND GRILL
Wednesday Night Live: Open stage

for comedians, musicians and bands;
hosted by Barbara May, 7pm (set-up),
8-10pm (show)

WILD WEST SALOON Donny
Parenteau

CLASSICAL

ALL SAINTS' CATHEDRAL Bach
Bernstein and Beethoven-3 B's
Productions: Russell Whitehead,
Ryan Frizzell, Nancy Stegney (trump-
ets), Allene Hackleman (horn),
Kathryn Macintosh (trombone), Scott
Wheatham (tuba), Jeremy Spurgeon
(piano/organ); 7:30pm; \$15
(adult)/\$12 (student/senior) at TIX on
the Square, door

DJS

BACKROOM VODKA BAR Deep
Wednesdays: Soulful Deep House
with Nic-E and Smoov

BLACKDOG FREEHOUSE Stanley
Carroll spins on the Woottop; Glitter
Guich Wednesdays Main Floor: Best
Rides... Worst Wrecks... no cover
roots music every Wednesday with DJ
Buster Friendly; live music once a
month

BUDDY'S Hump day with DJ Sexy
Gears

FEVER NIGHTCLUB Industry
Wednesdays

FLUID LOUNGE Wednesday Rock
This

THE FOX Wind-up Wednesdays
Classic R&B, hip hop, reggae, old
skool, reggaeton with Invinible,
Touch It, Lady Vishus, guest DJ

HULBERT'S Wobbly Wednesday:
down tempo, smooth jazz, with DJ
Kriszta

LEGENDS PUB Hip hop/R&B with
DJ Spinycle

NEW CITY LKWD LOUNGE
Robot DJ 3000

NOOD DIAMOND'S Punk and 80's
metal every Wednesday

RED STAR FUNK 'n' Soul funk, soul
disco, no jazz, reggae, hip hop with
Cool Curt, Yuri, Junior Brown, Remo

STANDARD Wednesday Gone Wild
Feat: with DJ Nestor Delano

STOLLI'S Wild Cherry house/garage
with Tripswitch, Resident Funk, fusion
with Steve Velocity

VELVET UNDERGROUND Punk
Indie, Mod, Rock, Electro Dance
Party with the Jbots, no cover

WUNDERBAR Wednesdays with
new DJ; no cover

Y AFTERHOURS Y Not Wednesdays
with Hector Castro, DJ TZ and guest
DJ Mayami Vice Party, Ft. Knosti

WHERE THEY ARE VENUE GUIDE

ACQUIRED TASTE TEA COMPANY 12323-102 Ave • ALBERTA AVE COMMUNITY LEAGUE HALL 9210-118 Ave • ALL
SAINTS ANGLICAN CATHEDRAL 10035-103 St (429-1655, 420-1757, 428-1414) • ARDEN THEATRE 5 St Anne Street,
St. Albert, 459-7494, 451-3090/459-7494 • ATLANTIC TRAP AND GILL 7704-104 St, 432-4611 • AVENUE SKATE PARK
9030-118 Ave, 477-2149 • AXIS CAFE 10349 Jasper Ave, 990-0031 • B SCENE STUDIOS 8212-104 St • BACKDRAUGHT
PUB 8307-99 St, 430-9200 • BACKROOM VODKA BAR 10324-82 Ave upstairs, 436-4418 • BAMBOLEO LATIN
LOUNGE 9221-34 Ave, 433-2599 • THE BANK ULTRA LOUNGE 10765 Jasper Ave 420-9098 • BAR WILD 10552 82 Ave,
951-9456 • BEERHUNTER PUB 7522-178 St • BEERHUNTER PUB - ST. ALBERT 386 St. Albert Rd, St. Albert •
BELLEROSE BREAKDOWN 49 Giroux Road, St. Albert • BILLY BOB'S LOUNGE Continental Inn, 16625 Stony Plain Rd,
484-7751 • BLACK DOG FREEHOUSE 10425-82 Ave, 439-1082 • THE BLACKSPOT 15120A Stony Plain Rd, 481-SPOT
(7768) • BLIND PIG PUB 32 St. Anne Street, St. Albert, 418-6332 • BLUE CHAIR CAFE 9624-76 Ave, 989-2861 • BLUES
ON WHYTE 10329-82 Ave, 439-5058 • BONNIE DOON HALL 9240-93 St • BOOTS 10242-106 St, 423-5014 • BUDDY'S
11725B Jasper Ave, 488-6636 • CAFE BRITT 1, 20 MacLeod Avenue, Spruce Grove, 220-8993/962-2511 • CAFE SELECT
8404-109 St, 438-1812 • CAFFEY'S 1-99 Wye Rd, Sherwood Park, 449-7468 • CASINO (EDMONTON) 7055 Argyle Rd,
463-9467 • CASINO (YELLOWHEAD) 12464-153 St, 463-9467 • CASTLE ROCK 507 St. Albert Rd, St. Albert, 458-8766 •
CATALYST THEATRE 8529 Gateway Blvd • CENTURY CASINO 13103 Fort Rd, 643-4000 • CHRISTOPHER'S PARTY

PUB 2021 Millbourne Rd, West, 462-6565 • CONVOCATION HALL Arts Building, University of Alberta, 492-0601 • COSMOPOLITAN MUSIC SOCIETY 8426 Gateway Blvd • COW-
PUB 10321-130 St, 481-8739 • CROWN AND ANCHOR PUB 15277 Castle Downs Rd, 113 St, 472-7696 • CROWNE PLAZA CHATEAU LACOMBE 10111 Bellamy Hill, 492-2384 •
DAVITE'S BISTRO 17328 Stony Plain Rd, 486-4448 • DECADANCE 10018-105 St, 990-1792/264-3168 • DEWEY'S LOUNGE Power Plant, U of A Campus, 492-3101 • DOW CEN-
TENIAL CENTRE 8700-84 St, Hwy 21, Fort Saskatchewan • FACULTE SAINT JEAN AUDITORIUM 8406-91 St • FORT SASKATCHEWAN 8700-84 St, Fort Saskatchewan •
DRUID 10349 Jasper Ave, 454-9928 • DUSTER'S PUB 6402 118 Ave, 474-5554 • EDDIE SHORTS 10713-124 St, 453-3663 • EDMONTON EVENTS CENTRE WEM Phase III, 489-
1000 • FESTIVAL PLACE Teus Theatre 100 Festival Way, Sherwood Park (449-3378) • FEVER NIGHTCLUB Phase 3 of WEM 961-3117 • FODDLE'S ROOST 8906-99 St • FILTHY
MONASTY 15120-82 Ave, 916-1657 • FIRST BAPTIST CHURCH 10031-109 Street • FIRST MENNONITE CHURCH 3650-91 St • FIRST PRESBYTERIAN CHURCH 10025-105 St •
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Life is just Dandy Warhols for Portland band, ya dig?

BY DAVID / david@vuweekly.com

Dig If there's been any conversation about the Dandy Warhols since 2004 that has featured that word prominently, it's been about the band's new album, *Idiot Princes*. I have to wonder exactly what it was being talked about. Ondi Timoner's documentary by that name, taking for its subject the

PREVIEW THE DANDY WARHOLS
LIVE IN PORTLAND, MAY 27, 2007

relationship between the Warhols and fellow guitar-pop friends/rivals the Brian Jonestown Massacre, has slowly become something as career defining, if not tremendously more so, than any of the five full-lengths the group has released over their dozen-year career.

Following the path the band took before one of their friends compiled eight years worth of candid footage into one mildly scathing documentary, it's doubtful anyone would have guessed that the Warhols would become known for anything other than sinfully catchy pop hooks. Developing a burgeoning following across North America and particularly in Europe with songs like "Bohemian Like You" and "We Used to Be Friends," the band was, for a time, as close to darlings as drug-reference-heavy pop rockers could rightly become, popping up in everything

from cellphone ads to glowing quotes from rock legends, and hailed—particularly by themselves, though they weren't alone—as being on the edge of all that was hot in rock 'n' roll.

One 90-minute band doc that had critics calling the band—and particularly lead singer Courtney Taylor-Taylor—everything from image-savvy opportunists to preening narcissists, though, and all that changed. The album released on the tail end of all that hype, *Odditorium or Warlords of Mars*, was generally either lukewarmly dismissed or outright savaged—a fact the band fairly explicitly blamed on critics thinking more about the movie than their music.

Now, three years removed from the flick and two since *Odditorium*, guitarist Peter Holmstrom says the band is hoping they'll be able to step out from under *DiGi!*'s shadow and talk to people on their own terms once again.

"You hope that with a little bit of time, people will have kind of moved on," Holmstrom explains over the phone from his home in Portland. "I think what happened with the movie is that it kind of removed some of the mystery: too much of what we were or are got exposed, people could see some of the issues surrounding the band, and that kind of idealized vision that most bands have kind of disappeared. Once that's gone, you can't exactly get it back, but I think it's less of a big deal, now that it's been out there for so long."



BESIDES, IT'S NOT EXACTLY as if the response to *DiGi!* is an entirely isolated

incident. Whether good or bad, reactions to the band are almost always the same: big. This is the group that

has inspired enough admiration to have David Bowie once call himself their biggest fan, but also enough enmity to have hometown weekly *The Portland Mercury* spend almost an entire issue mocking Taylor-Taylor. As Holmstrom explains, it's something the band has just gotten used to, if not exactly comfortable with.

"I think we'd all like it better if everybody just liked our stuff and bought it, but we're just not that kind of band," he says with a sleepy nonchalance. "From day one, in the whole post-grunge thing, people would hate us for having too much fun or being too colourful or whatever, so it's always been there. At this point, I think all of us are just happy that we make a big enough ripple to encourage that kind of reaction on one or the other. It's certainly better than ambivalence towards what you're doing." ▽

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The Reason is nappy, but things could still be a little bit better

CRAN BOTTLES / bryan@vancouverweekly.com

Sometimes the best part of going on tour is getting away from your regular life, because being in a band means that when you aren't on the road, you're probably working a crappy job.

Bands spend so much time away from home that it makes it difficult to get ahead in careers, so the members need to rely on joe jobs to pay the bills. Going on tour means leaving those jobs behind for awhile, and at a certain point, the hope is that those jobs can be left behind for good.

According to Adam White, vocalist for Hamilton's **the Reason**—which includes Cam Bordignon on drums, Ronson Armstrong on bass and Jeremy Wideman and James "Cubby" Nelan on guitars—the guys are just on the cusp of giving up their jobs for good, and they couldn't be happier.

"I cook at a pub, Cubby works at a

PREVIEW

FRI, MAY 25 (7 PM)
THE REASON
WITH THE ALBERTA
VELVET UNDERGROUND, \$12

movie store, Cam works at the mall, a couple of us are unemployed and sleep on our buddies' couches," he says. "Just jobs to get by and pay the bills when we're not on tour. We're trying to do this full time though, be on tour as much as we can."

IT IS THIS DETERMINATION and common desire that influenced a distinct change in the content of the band's newest album, aptly titled *Things Couldn't Be Better*.

"We just wanted to make a theme about where we are in our lives and how we felt about music and how far we've come from when we started being in bands when we were



younger," White says. "When we did our first full-length, there was a lot of stuff lyrically I had to get off my chest, but this time it was a more relaxed approach. It was, like, 'I'm happy' and you can't really scream when you're not upset about anything."

As if going on tour and leaving crappy jobs behind to support an album that the band couldn't be more proud of wasn't enough, the Reason is especially looking forward to hitting Alberta and Edmonton.

"The last couple of times we've

played there have been really good. The people in Alberta and Edmonton especially seem really crazy and really excited about bands and music and stuff," says White. "It's a really good scene there right now, we're really stoked to be coming back." ▽

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The Threat Signal is on high

BY DAN BIRTLES / bryan@vnewweekly.com

Maybe it makes sense that a city known for its steel production has sent forth one of the fastest rising stars in heavy metal.

Bursting out of Hamilton only last year and quickly gaining popularity throughout Europe and the United States, Threat Signal is poised to conquer the whole world with its punk riffs and innovative take on metal. What seems odd, however, is that the band is less known in their own backyard of Canada than they are elsewhere, but all that ought to change soon as they embark on their first cross Canada tour.

"We haven't been anywhere but Ontario and Quebec in Canada—we didn't really start touring until late last year," vocalist John Howard explains, adding that the band is now looking forward to spending

PREVIEW

SUN, MAY 27 (6 PM)

THREAT SIGNAL

WITH PROTEST THE HERO, ALL THAT REMAINS, BLESS THE FALL, THE HOLLY SPRINGS DISASTER
STARLITE ROOM, \$22 (ALL AGES)

some time building support in their own country. "I'm mainly looking forward to the scenery, a lot of mountains and stuff. And I'm looking forward to meeting people in Western Canada."

Having been signed to Germany's Nuclear Blast records on the strength of some MP3s the band posted online, Threat Signal—which includes guitarist Kyle McKnight, drummer George Parfitt and oddly monikered "Pat" on Bass—had a foothold in Europe and were lucky enough to be able to capitalize.

"Germany was pretty much the coolest—that was the first time we've

ever been to a big festival, and seeing a sea of people with tents everywhere and booze everywhere, it's just a crazy metal experience over there," Howard says. "They live and breathe metal over there, it seems—they're crazy for it."

The band will be headed out on tour with a new guitarist in tow, which isn't the first lineup change the band has gone through. Howard assures fans that the lineup will solidify soon and Threat Signal will be stronger for having made such changes.

"We lost a guitarist in March... I dunno what happened with that. He was pretty much fed up with touring and playing shows," he says. "It's getting kind of old—this will be our third rhythm guitarist. Threat Signal from the beginning always had some doubt on the lineup, but we're slowly weeding everyone out and getting a solid lineup." ▽

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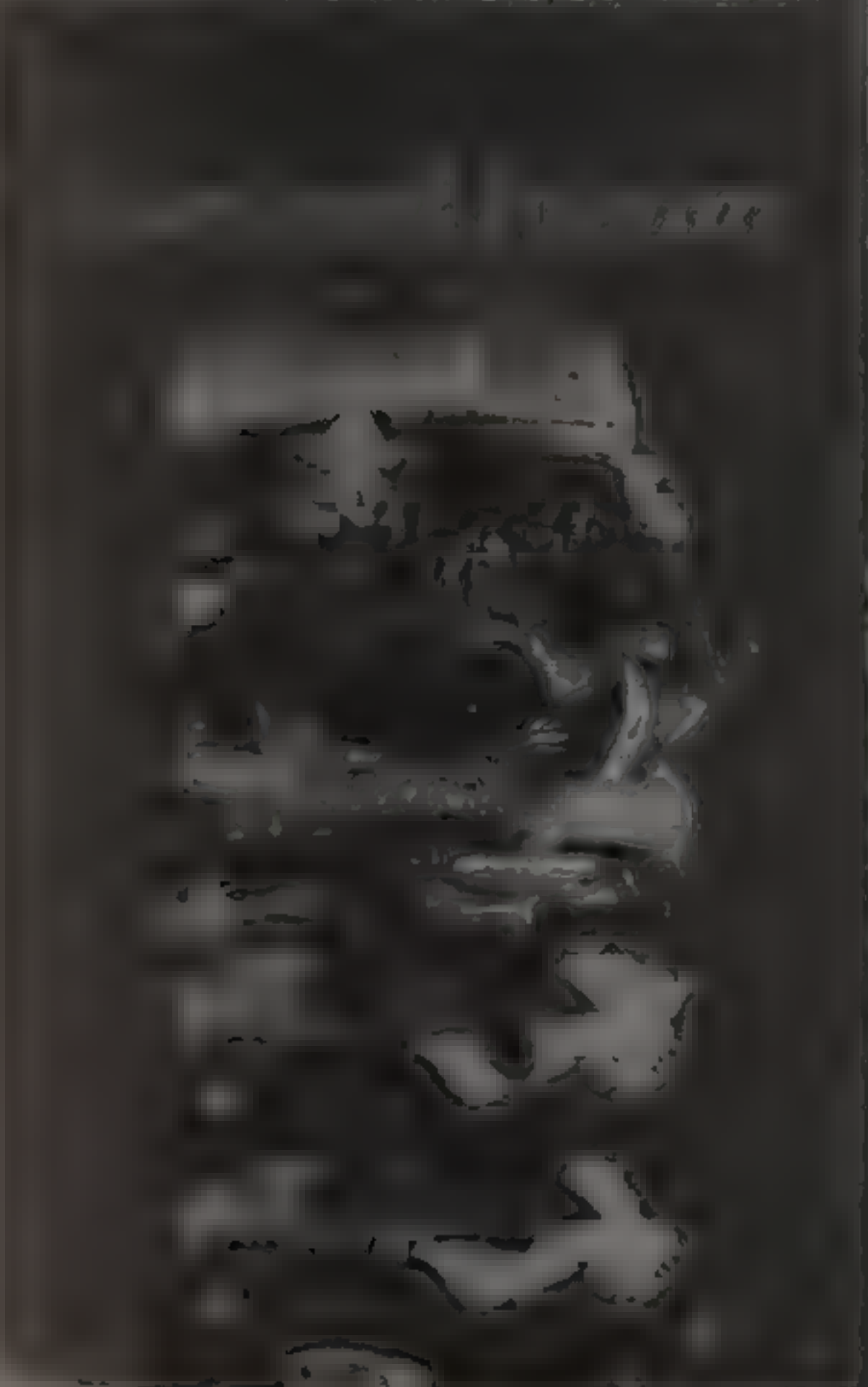
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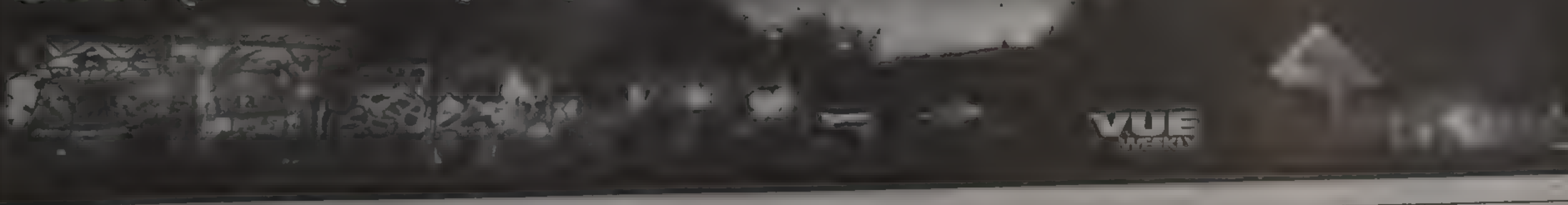
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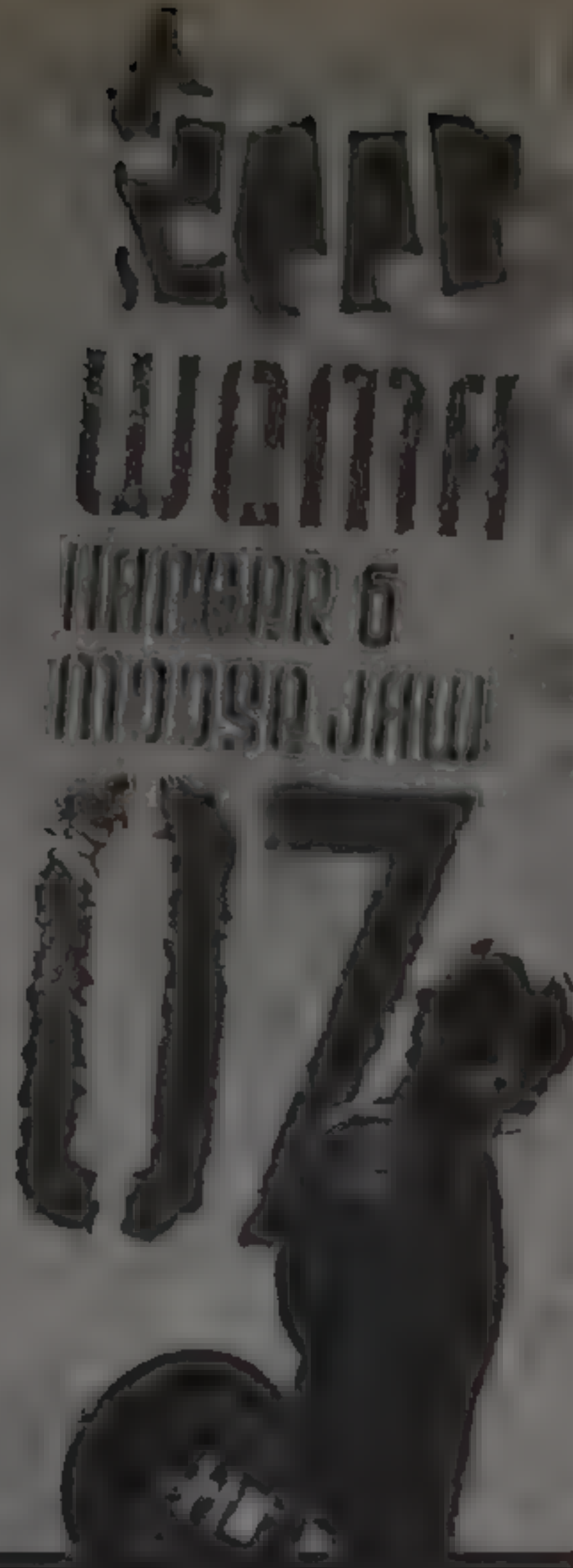
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Some topics just have Starr power

BRYAN BIRTLES / bryan@vuweekly.com

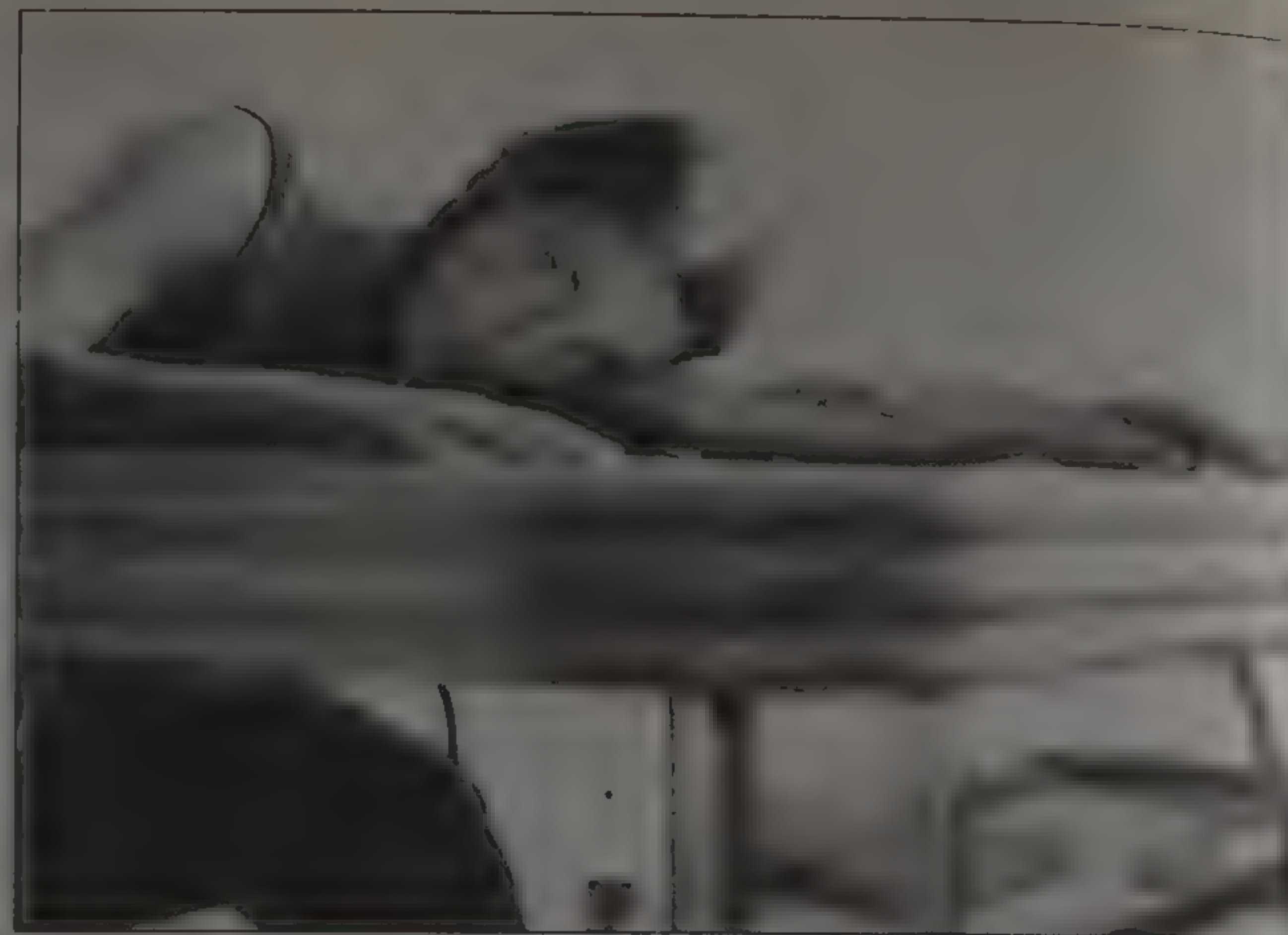
There is a time when an artist feels like they might as well look back on the things that they've created and accomplished, and 10 years, while largely arbitrary, seems like a nice round number for that.

For Canadian musician **Kinnie Starr**, 10 years of music creation has meant a lot of experimentation and a significant amount of acclaim for her work in hip hop and pop music, but 10 years has also meant she's come back to where she started. She recently released two new EPs and posted the songs—which are just her and her acoustic guitar singing soulfully—to her MySpace.

"I've tried a bit of everything. I'm a big lover of hip hop and I like making beats and making pop music, but my love is in writing. I just wanted to return recently to making music that is unaltered because in the pop and rock and hip-hop world, everything is cut and paste," she says. "I've kind of come full circle to where I first learned how to make music. It's a return."

THIS RETURN COINCIDED with a purging of 20 years of journals in an effort to get to the bottom of what makes her tick as an artist. By reading through so much of her previous work, Starr was able to find the three themes she continues to return to.

"I've been keeping a journal since I



PREVIEW

FRI, MAY 25 (9 PM)
KINNIE STARR
WITH RED RAM
STARLITE ROOM, \$16

was seven and I just shredded decades of journals and [I realized] I've been writing the same fucking thing my whole life. Essentially, I write about race, love and family and every question around those," Starr reflects. "They say artists tell the same story their whole lives and I would say I'm not exempt from that rule."

But returning to previous work and coming full circle artistically

doesn't mean Starr is bereft of ideas. Far from it.

"Everything blows my mind, even small things blow my mind. I'm a big people watcher, I love to watch the way strangers interact, and I get a lot of inspiration from listening to conversations between strangers and watching people freak out in the coffee line up," she says before getting quietly reflective. "Those are the things that help me feel less lonely, because in general I feel quite lonely—I think everybody does at some point—but interacting with strangers gives me a sigh of relief." ▼

Marianne Faithfull

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This GI Joe action figure sings a little country

by ZIMOWSKI / tara@vooweekly.com

Julian Austin has been in the music industry for over 25 years and has tried on many styles throughout the years, from heavy metal to '80s pop, but it was his love of country music that ultimately won out.

A true cowboy at heart, Austin has participated in bull riding events that have left him with broken bones, fractured lungs and gaping holes in his legs. He's also been to Bosnia, and Afghanistan, bringing his new country sounds to the hearts of our troops.

"I've been to Afghanistan three times, Bosnia twice," says Austin. "The troops and I have a great rapport. I'm their GI Joe. Keep in mind, to see their fellow Canadians come over from their home country of Canada is exciting. Though we go over for our Canadian troops, and

it's our military and CFBSA that put together our shows, as the British do for their soldiers, a lot of the other soldiers from the NATO Coalition forces are allowed to sit in and watch the shows. When we go there, we invite our coalition neighbours. It's a wonderful deal, to not only

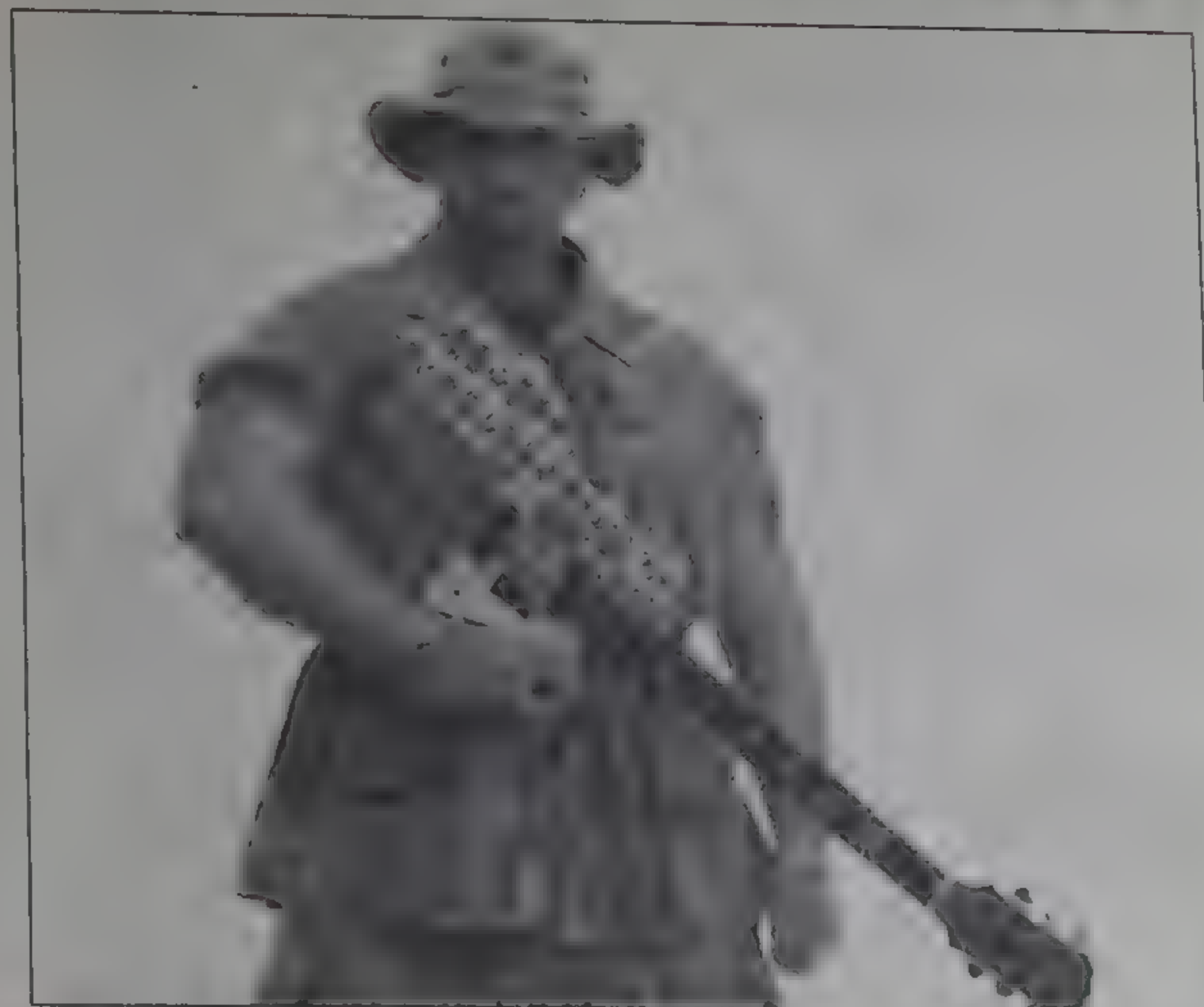
them, and hope to get back over there to rock the house."

AUSTIN SAYS THAT he didn't find the experience as terrifying as most people assume it is, although he concedes that there were some moments of uncertainty.

"There were times I would envision myself and buddies on the news, with potato sacks over our heads," he admits. "That's just what you think over there."

Despite those thoughts, Austin is more than happy to have the opportunities he's had as a musician, rather than slaving away working for the man.

"This is my career, my life," he states. "I've put out four albums so far. Well, actually five—one makes a great coaster! But it's all a learning experience, and you can't help but improve with experience." ♥



PREVIEW

SAT, MAY 26 (7:30 PM)
JULIAN AUSTIN
WITH PAUL BRANDT, THE GRAMBO BROTHERS
RAINMAKER FAIRGROUNDS
(47 RIEL DRIVE, ST ALBERT), \$34.95

affect our soldiers, but all the other ones that want to come, and they really dig it.

"I want to be over there right now," he continues. "I keep trying to get another gig—my producer didn't get the last couple, which was kind of sad. I'm gonna keep putting in for

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Pirates like pretty pictures too

tar-player with a backporch blues-rock aesthetic, a romantic who adored his lyric or prose characters. A good day, in the Brownian world, included music—from a diner jukebox or car stereo with wind whistling backup, or bobbing around in the litany of the mind.

Just One More borrows from Brown's actual and imagined realms, with artists not only reinterpreting the writer's songs, but creating new ones based on prose works or chapters from his life. The final track features Brown himself, alongside fellow beloved Southern author Clyde Edgerton.

This is a capable album, though not engaging. It starts slow, favours the tepid and suffers from monotony, traveling the same roots-rock road throughout. The musicians are too accomplished for the album to outright suck, but one suspects Brown was not the most gifted songwriter; the material seems to challenge the artists to enliven them. Perennial favourite Alejandro Escovedo succeeds on his live show staple "Baby's Got New Plans," while Pieta Brown's blowsy "Another Place In Time," Jim Dickenson & Duff Dorrough's callopho-esque "I'll Remember You" and Vic Chestnutt's elegiac "Fish" likewise get it right. The rest? About as bracing as a virgin mint julep.

JOSEPH ARTHUR & THE LONELY ASTRONAUTS LET'S JUST BE TIMPID ASTRONAUT

JASMINE POLITESKI / jasmine@vueweekly.com

It's hard to pinpoint exactly what the problem is with Joseph Arthur's new album. Is it the excessive strained and scratchy vocals? Is it the feeling that so many of the tracks could be part of a jam session? Or is it simply the unbalanced and unnecessary amount of experimentation that leads to its downfall? Even the production quality seems less than stellar in parts.

Adding to this disorder are the numerous and easy to spot musical influences. The opening track "Diamond Ring" is a kick back to the Stones, circa *Exile on Main Street*. The abrupt and shouty vocals, plus the gurgling at the end of "Goodlife" is an easy comparison to early Beck. And Arthur sounds like someone other than himself on so much of this album, diluting his otherwise unique and strong sound.

And then, just when you think you've heard all you need to hear on this 80-minute exploration, Arthur surprises us with the subtle, pleasing track "Take Me Home," to reassure you this is indeed his album. Maybe this is just a phase, or maybe this is the new Arthur, either way there's a line in "Star Song"—"need a little time away"—that sounds like the best plan for everyone involved.

MUSIC ENTER SANDOR

STEVEN SANDOR
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I used to believe that the reason that consumers would always want physical CDs or vinyl, sold in physical stores, is that there are a lot of people out there who see the album as more than a collection of songs; these people want the art, the lyrics and the booklets that come with the audio.

And really, being able to view the album cover in your iTunes window just isn't good enough.

But where I, and the music industry, have gone horribly wrong is in assuming that physical record stores would remain the only places where music fans could get the artwork to go with their music. As much as the internet has become a haven for legal and illegal trading of music files, it has also become a virtual clearinghouse for CD artwork. Want to have all the lyrics and booklets that come with the album you just ripped? All you have to do is search one of the many sites which offer full album artwork—often with no fees attached.

Go to allcdcovers.com, and you will find (at least I did, last week) that its database includes 34 812 titles and 101 978 covers. With just a simple search, a user can download cover art, booklet snippets, sleeves ... all which can be printed off at home or at the office. Or, go to slothrado.com/covers,

and all you have to do is enter the artist's name and album title and you will get a series of jpegs of corresponding album art.

And those are just a couple of examples. Even well intentioned sites, such as discogs.com—which attempts to offer online discographies of pretty well every band that ever existed—can be used to pirate cover art. That's because the images of the art are usually of a high-enough resolution that they can be taken, and the track listings are so extensive that they can be used as Gospel.

And don't even get me started on shareware programs that link with iTunes and media players. Programs such as *Album Cover Finder* link with Amazon and take the artwork from there.

So, I asked the Canadian Recording Industry Association if it has a policy about pirating artwork; after all, the art is part of the copyrighted album package, right? CRIA would surely take an interest? But, after two days, CRIA's Don Hogarth responded that he wasn't able to find anyone in the organization who could comment on pirated artwork.

Obviously, CRIA's far more concerned about those who pirate the audio files. But, surely, sooner or later someone in the industry is going to address this issue ... right? ▽

Steven Sandor is a former editor-in-chief of Vue Weekly, now an editor and author living in Toronto.

HAIKU QUICK SPINS

WHITEY AND TB PLAYER
quickspins@vueweekly.com

MAROON 5 IT WON'T BE SOON BEFORE LONG OCTONE

Sophomore album proves
Dudes write fine adult sex-funk
And that I can't spell

VARIOUS ARTISTS RUMBLE IN THE JUNGLE SOUL JAZZ

I love Soul Jazz, but
An hour of proto jungle
Seems like 14 days

RICK WHITE ALBUM MEMOREAPEN BLUEFOG

Every molecule
In Rick's brain is composed of
Pure awesomeness!

THE PARKAS PUT YOUR HEAD IN THE LION'S MOUTH SAVED BY RADIO

It's rock 'n' roll, man
With occasional glimpses
Of Mick and the boys

VARIOUS ARTISTS ONE LITTLE INDIAN PRESENTS ONE LITTLE INDIAN

Like the Swedish Chef
This label is all about
Björk Björk Björk Björk Björk

GRAVEWORM COLLATERAL DEFECT NUCLEAR BLAST

If you take this shit
Seriously, you may want
To kill yourself now

THE TEETH YOU'RE MY LOVER NOW PARK THE VAN

Sweet and spastic pop
Like filling your earholes with
Soda and pop-rocks

STARS OF TRACK AND FIELD CENTURIES BEFORE LOVE AND WAR WIND-UP

Atmospheric, lush
A bit abusive of the
Old loud-soft gambit

RUFUS WAINWRIGHT RELEASE THE STARS Geffen

The Gay Messiah
Cometh! But don't you worry,
That'll wipe right off

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5PM 7PM 9PM

5PM 7PM 9PM

5PM 7PM 9PM

EVENTS WEEKLY

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DEADLINE IS FRIDAY AT 3 PM

CLUBS/LECTURES

ALL OUR SISTERS: STORIES OF HOMELESS WOMEN IN CANADA

Ave • Susan Scott for a book launch and discussion of her new book. Introduction by Ray Martin • Thu, May 24 (7pm)

CANADA-HAITI LABOUR AND WOMEN'S SOLIDARITY TOUR

MacMahon Pavilion • From Haiti to Edmonton Women's Rights and Trade-Union Organizer speaks out. Public meeting with Ginette Apollon • Tue, May 29 (7pm)

CANADIAN HAND OF HEALING CONFERENCE

800-263-8068, www.chha.ca/conference/2007 • Featuring speaker, humorist and author Michael Kerr • May 24-27

CANADIAN NATIVE FRIENDSHIP CENTRE

101 St (479-1999) • Basketball; Mon (5-7pm) • Healing Circle; Mon (6-8pm) • Boxing; Mon/Thu (7-9pm), Tue (5-7pm) • Volleyball; Tue (6-8pm) • Sewing Circle; Tue (6-8pm) • Beadwork Class; Wed (6-8pm) • C.N.F.C. Pow-wow; Wed (6-9pm) • Hip-Hop Class; every Thu (5-7pm) • Cree Class; Thu (6-8pm) • Elders and Residency; Fri (all day) • Safe Using and Harm Reduction; last Fri each month (11am-12pm) • Tobacco Reduction; every Fri (1-2pm) • Drop-in Night; Fri (6-8pm)

CONVERSATION CAFÉ Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

ECOSOLAR HOME TOUR 2007 www.ecosolar.ca • Tour of the homes in the Edmonton area where people have installed solar panels, solar hot water heaters, geothermal heaters, or built energy efficient homes • Sat, June 9 (12-4pm)

FIRST NATIONS COMMUNITIES NEGOTIATION AND ENVIRONMENT ETLC 013 (Engineering, Teaching and Learning Centre, U of A (492-2420) • With Melody Lepine; this is part of a five week pub-

lic speaker series *Oil and Community: The Art and Science of Sustainability* every Thursday until June 7 • Thu, May 31 (7pm)

FOLKLORE AND ETHNOGRAPHY IN UKRAINE

TODAY North Campus, Convocation Hall, Senate Chamber, 3rd Fl, Arts Building • Public lecture offered in Ukrainian by Maryna Hrymch, and Taras Semchuk • Wed (May 30) 10am

ILLUSIONS SOCIAL CLUB Roost, 10345-104 St (387-3343) • Crossdressers, transsexuals, friends and supporters meet the 2nd Thu each month (8pm); http://groups.yahoo.com/group/edmonton_illusions/

IMAGES ALBERTA CAMERA CLUB

School, 6415-106 St (469-9776) www.imagesab.ca • Meets every 2nd and 4th Thu (8pm) each month featuring presentations, speakers, workshops, outings, monthly and year-end competitions. Photographers of all levels are welcome • \$40 (individual membership)/\$50 (family)/\$20 (full-time student); visitors may attend three times before joining

IS NUCLEAR A SOLUTION TO THE TARSANDS

ENERGY NEEDS? ETLC 013 (Engineering, Teaching and Learning Centre, U of A (492-2420) • With Nashina Shariff and Heinz-Jürgen Peter; this is part of a five week public speaker series *Oil and Community: The Art and Science of Sustainability* • Thu, May 24 (7pm) • Free

MEDITATION • Gaden Samten Ling Tibetan

Buddhist Meditation Society; 11403-101 St, www.gadensantenling.org (479-0014) by Kushok Lobsang Dhamchoe; beginner Tue (7pm); intermediate Wed (7pm); advanced Sun (11am-1pm) • **Brahma Kumaris World Spiritual Organization**, 208-10132-105 St, (425-1050) www.bkwsu.org; Raja Yoga Meditation • **Tranquility Meditation Tibetan Tradition** 10502-70 Ave (633-6157) www.karmatashiling.org; Beginners welcome, instruction available, every Wed (7pm); free

A NET ZERO ENERGY HOME IN EMERSON PARK

World of Science, 11211-142 St • Presentation by Gordon Howell • Mon, June 4 (6:30-9pm) • Free

PARENT TALK (481-1292) Boys and Girls Clubs of Edmonton offers support groups and workshops for parents at various city locations

PRACTICAL SPIRITUALITY AND HEALING

RESTORING OUR LIVES Edmonton Room, Lower Level Stanley A. Milner Library, Churchill Sq • Free lecture by Ginny Luedeman • Sat, May 26 (1:30pm)

ST ALBERT CHAPTER SENIORS UNITED

Albert Legion, Tache St • Meeting, St Albert Senior Survey outcomes • May 28 (1:30-3pm)

SELF ESTEEM SUPPORT GROUP (496-5930) • For women who are experiencing chaos as a result of a life crisis and who feel isolated • Group meets each week

TOASTMASTERS CLUBS • City Lights

Toastmasters Downtown (426-5882) Set your own pace to become a comfortable and confident public speaker; meetings every Tue (noon) • **Chamber Toastmasters Club**; Chamber of Commerce, 600, 9990 Jasper Ave (459-5206); Visit us and learn how to deliver effective presentations, conduct business meetings, and develop as a communicator and a leader; every Thu (6pm) • **'N'orsters**; Beverly United Church meeting room, 11919-40 St (476-6963) Improve speaking skills, leadership skills, time management, organizational, listening and social skills; every Wed (7-9pm) • **Pursuers**; Best Western Cedar Park Inn, 5116 Gateway Boulevard (457-0808) www.pursuers.org; weekly meetings to improve your communication and leadership skills in a supportive environment every Wed (7-9pm) • **Chenticleer Toastmasters**; Kingsway Rm, Millard Health Building, 131 Airport Rd (498-4608/474-1138) Thu meetings (7-8:30 am) feel confident speaking and build leadership skills

TOURETTE SYNDROME Academy of King Edward, 8525-101 St, North door (1-866-824-9764) • Support meetings for TS adults and parents of TS kids • First Wed each month (7pm)

WALK A MILE IN THE IMMIGRANT EXPERIENCE

IN CANADA Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Sq • A Series of 4 Episodes produced by the NFB Canada • May 23, May 30 (7pm) • Free

WASKAHGAN TRAIL ASSOCIATION

• Free guided hike, approx. 8 km at Middle Battle. Meet by the Bonnie Doon Recycle, 85 S5, 85 Ave • May 27 (9am)

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market • Silent vigil every 1st and 3rd Sat ea month, stand in silence for a world without violence (10-11am)

QUEER LISTINGS

AFFIRM SUNNYBROOK-RED DEER Red Deer (403-347-6073) • Affirm welcome LGBTQ people and their friends, family, and allies, meet at Sunnybrook United Church every 2nd Tue ea month (7pm)

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

BISTROIAL WOMEN'S COFFEE GROUP

http://groups.yahoo.com/group/bwedmonton • Social group for bi-curious and bisexual women • 2nd Thu ea month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDY'S NITE CLUB

117258 Jasper Ave (488-7736) • Open nightly 9pm-3am, Fri 8pm-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDiva and Donnatella NE1 in The GoDonna Show, DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ Sexxy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

DASH UNDER MENS BATH HOUSE

Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

EDMONTON MUSIC NIGHT

group, couples and singles welcome • E-mail edmontonmusicnight@hotmail.com for more info

EDMONTON PRIME TIMERS (EPT)

Church of Edmonton, 10804-119 St • A group of older gay men and their admirers who have common social interests meet every 2nd Sunday of most months at 2:30pm for a social period, a short meeting and a guest speaker, discussion panel or a potluck supper. Special interest groups meet for other social activities throughout the month. email edmontontpt@yahoo.ca, www.primetimerswww.org/edmonton

EDMONTON RAINBOW BUSINESS ASSOCIATION

www.edmontonrba.org • Monthly after business mixer: Network and share contacts in the GLBT business community • Second Wed ea month

HIV NETWORK OF EDMONTON SOCIETY

11456 Jasper Ave (488-5742) or contact7@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu ea month (fall/winter terms): Speakers Series. Contact Kris (kwells@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.edmlivingpositive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm): Support group • Daily drop-in, peer counselling

MADELINE SANAM FOUNDATION

Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geoci-

ties.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

PRIDE CENTRE OF EDMONTON

9540-111 Ave (488-3234) • Open: Mon-Thu 1pm-10pm, Fri 3-10pm • Bears Movie Night: Bears Club; last Sun ea month (1-5pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals; 1st, 3rd, last Sun ea month (2-4pm) with Cody • Sunday Night Men's Discussion Group: Mens social and discussion group; every Sun (7pm); Rob Wells at robwells780@hotmail.com • Friends and Family Playgroup: 2nd Sun ea month (2-4pm) with Noelle, friendsandfamilyplaygroup-owner@yahoo.com • Monday Movie Night: Movie nights with themed movies and discussion afterwards; every Mon • TTIQ Alliance: Support meeting for transgender, transsexual, intersex and questioning 2nd Tue ea month; tiqalliance@shaw.ca, 718-1412 • GLBT Seniors Drop-In: Every Thu (2-4pm) with Jeff Bovee, 488-3234 • Sick and tired of being sick and tired? Cocaine Anonymous meeting; Thu 7-8pm; CA Hotline 425-2715 • HIV Outreach: Drop-in circle every other Thu (7pm) • Youth Understanding Youth: Youth support and social group; every Sat (7-9pm); yuy@shaw.ca; www.members.shaw.ca/yuy • Suit Up and Show Up-Big Book Study; Sat (12-2); suitupshowup@hotmail.com • NDP LGBT Caucus: last Sun ea month with Jay, 488-3234

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Thu, Sun 8pm-3am; Fri Sat 8pm-4am; closed Mon, Tue, Wed • Thu: Thursdays are Gorgeous with Hostess Hootie McBoob, featuring Drag Kings and Queens, burlesque and amateur strip the last Thu ea, Month • Fri: All Request Dance Party every Friday, DJ Jazzy with rotating shows every week • Sat: Always like New Years Eve: with DJ Dan (retro) downstairs and DJ Jazzy (new music) upstairs • Sun: Flashback Sundays: Featuring hostesses Miss Bianca and Vanity Fair, rotating guests. Free pool all night long; \$3 cover • Weekends: \$4 (members)/\$6 (non-member)/Sun \$2 cover

SINGLE LESBIANS 40 PLUS • A woman's social group, gathers once a month on Sat for conversation over tea and coffee • Information e-mail: single-women40plus@hotmail.com

STEAMWORKS 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

WOMONSPACE (780-482-1794) • A non-profit lesbian organization, organized activities held monthly including licenced non-smoking dances, coffee houses, family events, games nights, golf tournaments and more • www.gaycanada.com/womonspace, e-mail: womonspace@gmail.com

WOODY'S 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

ALBERTA BALLET'S HOUSE AND GARDEN TOUR

(428-6839 ext. 3/451-8000) • Stroll through three award-winning gardens and six stunningly-designed homes • June 23-24 • \$35 (single-day self-guided tour)/\$55 (single-day bus tour) at TicketMaster; fundraiser for Alberta Ballet

ASIAN HERITAGE MONTH Devonian Botanic Garden, www.asianheritagemonth.ca (987-3054) • Annual Chigiri-e show and demonstration using torn, imported Japanese paper; June 1-3 (10am-5pm) • Kurimoto Japanese Garden Spring Festival; June 3 (1-4pm)

A TASTE OF OLD STRATHCONA

Barn, 10330-84 Ave (433-5866) • Fundraiser for the Old Strathcona Foundation for restoration, preservation and growth featuring a variety of food from local restaurants and live entertainment and silent auction • May 31 (6:30pm door) • \$20

CITY CHASE Start and finish at Edmonton City Hall, Chase Points throughout the city • Teams of two travel by foot or public transit collecting clues, solving puzzles, performing fun and crazy physical feats • May 26 • \$150/team; register at www.city-chase.ca/schedule.asp?nav=schedule

DINOSAURS ALIVE! IMAX, TELUS World of Science, 11211-142 St (451-3344) • A *Gigantic Adventure*, giant screen film, narrated by Michael Douglas • Mon-Wed 3pm; Thu 3, 7pm; Fri 3, 7, 9pm; Sat 11am, 1, 3, 5, 7, 9pm; Sun/holidays 11am, 1, 3, 5, 7pm

EDMONTON AND IMMIGRANTS POSING FOR A

GLOBAL CAUSE II Red Strap Market, 10305-97 St (445-8518) • Silent art auction of nude portraits • May 24 (6:30-11pm); preview until May 24 • Proceeds to Change for Children's Community Health Project in El Salvador and international health projects run by IHIMS in Tanzania, Kenya, India

EDMONTON PEAKERS FILM FESTIVAL

Churchill Sq and Oil City Roadhouse, www.dreams-peakers.org (378-9609) • Featuring Aboriginal movies and film industry events; June 4-6 • Opening night: hosted by the Metis Nation of Alberta followed by the screening of *The Waimate Conspiracy* at Ziedler Hall; Mon, June 4 • Pitching sessions and screenings at 7pm at the Citadel; June 5-9 • Youth Day: Storytellers, filmmakers, actors and speakers; free; Thu, June 7 • Film Industry Trade Fair: June 7-8 at Churchill Square; free • Wrap-up party and awards at Oil City Roadhouse with the Jim Cuddy Band; Sat, June 9

INTERNATIONAL CHILDREN'S FESTIVAL

Albert, www.childfest.com (459-1542/451-8000) • Featuring Main Stage artists and roving performers from around the world with music, theatre, dance, and

puppetry as well as stilt walkers, storytellers, juggler and more • May 29-June 2 • Tickets available at TicketMaster, Arden Theatre box office

JESUS CAMP-GLOBAL VISIONS FILM FESTIVAL

Metro Cinema, Zeidler Hall, Citadel Theatre Complex, 9828-101A Ave • Screening of Oscar nominated film with special guest speaker Dittmar Mündel, audience discussion to follow • Thu, May 24 (7pm) • \$10 (adult)/\$8 (student/senior/member)

RELAY FOR LIFE

www.cancer.ab.ca/relay (455-7181) • The Canadian Cancer Society 12 hour, non-competitive team relay • May 25-26 (7pm-7am)

THE ROYAL BISON CRAFT AND ART FAIR

Cosmopolitan Music Society Building, 8426 Gateway Blvd (433-4560) • "Indie" craft fair, tables of locally made cultural and practical produce • May 26-27 (10am-5pm) • \$2 (door)/kids free; www.fifteen.ca/theroyalbison

RUNWAY FESTIVAL

Lexus of Edmonton, 11204-170 St • Runway gala with fashion show featuring clothes from Urban • June 1 (cocktails at 7pm; show at 8pm) • \$25 (adv) at TIX on the Square, door

ST. ALBERT KINSMEN RAINMAKER RODEO

AND EXHIBITION St. Albert Kinsmen Rainmaker Rodeo Fairgrounds, www.rainmaker.ab.ca • Rainmaker Midway, Rodeo and Chuckwagon events, the Monster Truck and X-treme Freestyle Motorcross demonstrations, the ever-bristling Rainmaker Market and the Showcase Stage of Rising Stars • May 27, 27 • \$10 (grounds adult) • May 25: Sam Roberts Band, Bedouin Soundclash, Long Way Down; May 26: Paul Brandt, Julian Austin, The Grambo Brothers, fully licensed, no minors event; • \$45 (door each night)/\$34.95 (adv. each night) at TicketMaster

SUBWAY COBINATION TRIATHLON

Hemingway Fitness Centre, Coronation Park, 13808 111 Ave, www.edmonton.ca/cornationtriathlon • Sun, May 27 (7am-1pm)

TEENS@THE TURN FESTIVAL

Citadel Rice Theatre (425-1820) • Featuring Collective Creation on Teen Violence in Edmonton, SubUrbia, Into the Woods, Vinegar Tom, Cabaret/Variety Events, Students Club Shorts, Workshops and Theatre Career Fair and more • Until May 27 • see www.myspace.com/teensatthetum

THE WEEKEND TO END BREAST CANCER

King Edward Park small community hall, 8008-81 St • Multi-family, fundraising garage sale • May 25-27, Fri 2-8pm; Sat 9am-6pm; Sun noon-5pm

KARAOKE

BILLY BOB'S SPORTS BAR Continental Inn, Stony Plain Rd (484-7751) • Every Wed (8pm-12am), every Thu, Fri, Sat (9:30pm-1:30am) with Right Said Ed

BLIND PIG 32 St, Anne Street, St. Albert • Karaoke with Shelly every Wed/Fri

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Every Sun (8pm-12); with Jeannie and Bruce

CASTLEDOWN'S PUB 16753-100 St • Every Tue (9pm-1am); with Off-Key Entertainment

CROWN AND ANCHOR

(472-7696) • Every Thu (10:30pm) • Every Wed Name that Tune

GAS PUMP 10166-114 St (488-4841) • Every Tue-Wed (9:30pm); Gord's Best Live Singing Show

HOOUGANZ PUB 10704-124 St (452-1168) • Karaoke every Friday with Krista, Liquid Entertainment

KNIGHTS PUB SOUTH 19 Ave, 105 St (461-0587) • Every Fri-Sat (10pm-2am); Gord's Best Live Singing Show

LIONSHEAD PUB Coast Terrace Inn, 4440 Gateway Blvd (431-5815) • Every Sun (8pm); With Evolution Entertainment

MAZADAR 10725-104 Ave (429-4940) • Fridays karaoke (5pm-late); with Chris

MOJO'S Best Western Hotel, Fort Saskatchewan (998-7888) • Every Fri (9:30pm); with Sonia/Prosound Productions

NEWCASTLE PUB 6108-90 Ave (490-1999) • Every Thu Karaoke

O'CONNOR'S IRISH PUB 9013-88 Ave (469-8165) • Name that Tune; every Thu (9pm)

ON THE ROCKS 11740 Jasper Ave (482-4767) • Karaoke Mondays: Every Mon (9pm); Hosted by Mr Entertainment's Scott Parsons • Salsa and the City Thursdays: Latin music and Salsa lessons; every Thu (9pm)

ORLANDO'S 1 15163-121 St (457-1649) • Every Wed/Thu/Sun (9:30pm-2am); with TLC Entertainment

OVERDRIVE NIGHT

(988-5457) • Every Sat hosted by Jenny Joy, 9pm

PEPPERS Westmount Mall, 135 St, 113 Ave (451-8022) • Every Thu (9:30pm-1:30am); with Gord from Stonerock Productions

ROSARIOS 11715-108 Ave (447-4727) • Longest running Karaoke bar; 7 days a week

ROSIE'S BAR AND GRILL • Downtown, 10604-101 St (423-3499); Every Mon-Sat (9pm); Sun (7pm); with Ruth • Highstreet, 10315-124 St (482-1600); daily (9:30pm) • Old Strathcona, 10475-80 Ave (439-7211) every Thu-Sat (9:30pm-1:30am) • 99 St, 63 Ave, every Thu-Sat (9pm-1am); with Off-Key Entertainment

SPORTSWORLD INLINE AND ROLLER SKATING DISCO 13710-104 St (472-6336) • Every Tue, Fri-Sat (7pm-midnight), Sat-Sun (1-5pm)

YESTERDAY'S 112-205 Carnegie Dr, St. Albert (455-0295) • Every Thu (9:30pm-2am); with Off-Key Entertainment

RODNEY & CAM DECROO PENNER

WITH GUESTS **MIKE ANGUS**

THURSDAY MAY 31

EARLY SHOW DOORS AT 7PM SHOW AT 7:30PM

10680 102ST
ILLO 403 STAR
WWW.STARLITE.COM.CA
UNDER THE STARS IN THE ROOM

To be or not to be (gay), that's the question

QUEER TOTALLY GAY

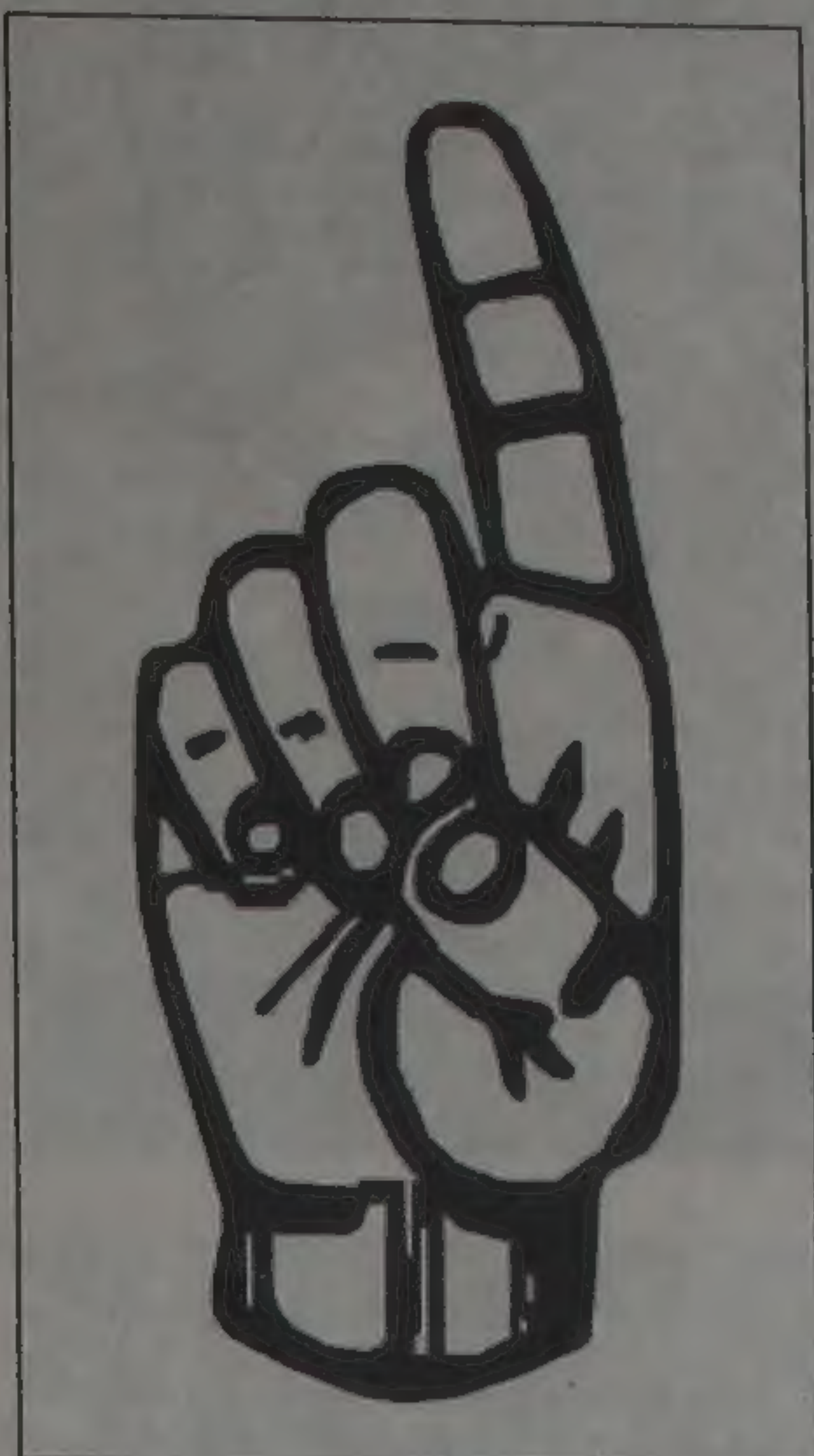
LUKE FOSTER
totallygay@vuwweekly.com

Are they? Or aren't they? It might be the clothes, the way they walk, the way they talk. Just that little something about someone that leads you to question whether they're batting for your team or sitting on the bench re-imagining the colour scheme of the team's uniforms.

Speculation of that sort is always fun. At least to me. I know there's the whole "Who gives a flying rainbow fuck?" whether or not the passerby's a homo or a no-mo, but whenever I'm sitting in a restaurant or a movie theatre or walking through the mall, it's a novel game that never fails to amuse me.

The way I play is quite simple: if I see someone or someone is pointed out to me who, solely based on outward appearance, seems to be straddling that line I give a little signal. If they're straight, I extend my index finger in such a fashion as if I was giving the "number one" (or "pointing to the Lord" if you're Catholic). If they're gay, however, I point my finger, then bend it over, crook it like the finger of an arthritic grandmother. It's an indiscriminate gesture that saves an obvious point

in their direction but still does the job. It started with my pal Josh. I don't know how. When we first met, when he



was first coming out, he was a little too eager (and way too obvious) when it came

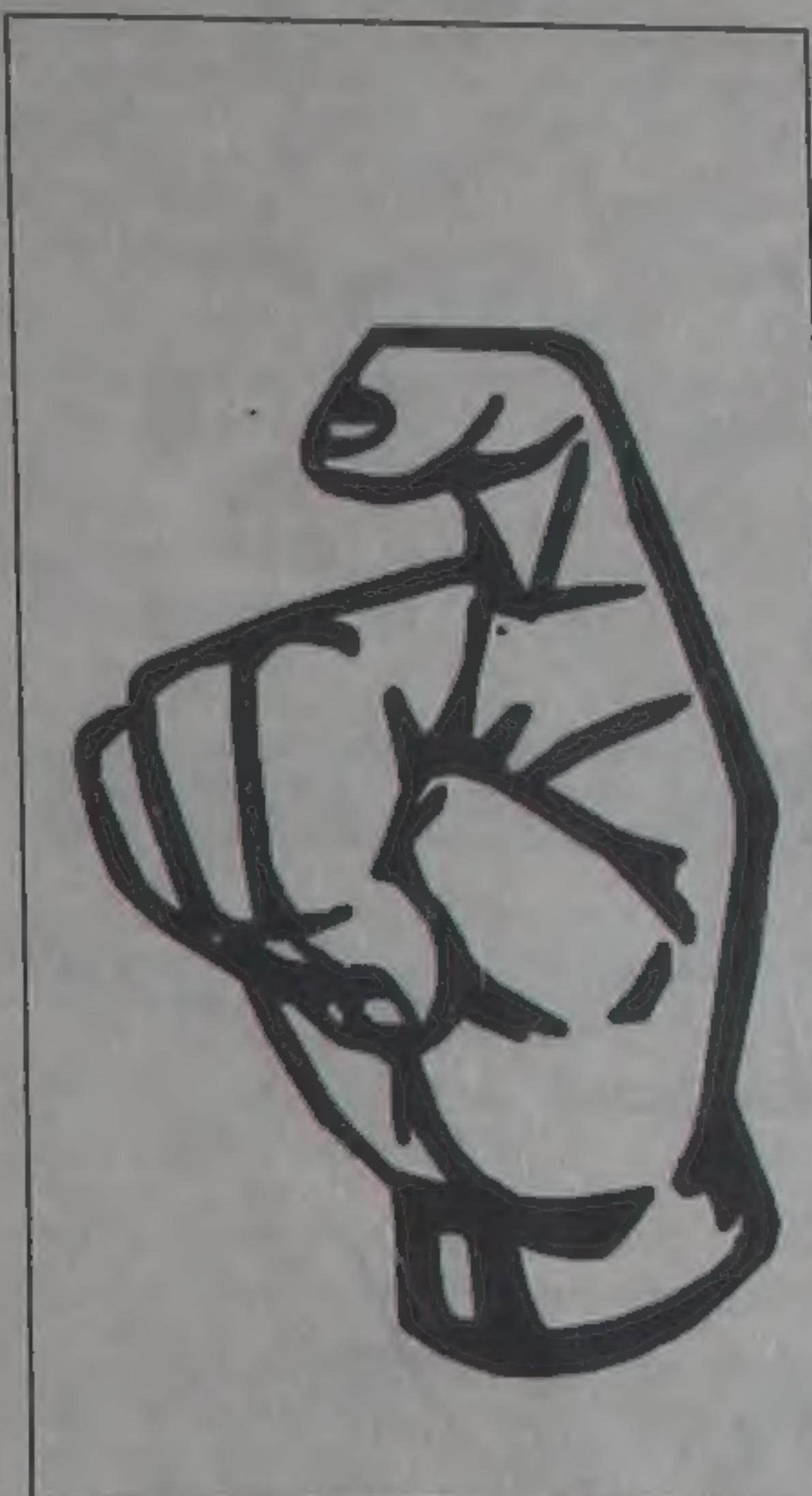
to pointing out our "peers" so I developed this method. They're either straight or, like the arthritic grandmother's finger-claw, they're "crooked." Straight: straight. Gay: crooked. Works on so many levels.

ASIDE FROM MY Straight or Crooked™ game (available now at your local Starbucks, next to the new NoJo CDs), there are a few other innocent little gay games I like to play with my friends, activities that don't involve the exchange of saliva or any other bodily fluids, although partial nudity has been known to happen.

They mostly involve vocabulary such as determining which word is gayer than the other one, or adding new words to the common vernacular. The first is basically what it says. Find two words, both gay in some way, and debate over which one contains the highest amount of Vitamin G. Presently, there is major contention brewing over the words "sparkles" and "glitter." I think that sparkles is obviously the gayer term. With two S's, it's a showcase for those among us who can't help but lisp, and it is extremely conducive for a number of different flamboyant hand gestures when saying the word. Say: "honey, I think that dressss needss more sss-paaaaarklessss!" and see what happens. My boyfriend argues that glitter is gayer,

but only because Mariah Carey made a movie about it. You decide.

And I know everyone does this. You



make up words that aren't really words to describe gay things in a gay way. *Man-*

purse: any slim messenger-style bag that could easily be mistaken for a female's handbag, because us gay guys hate knapsacks. (Josh calls them fag-bags or a nurse.) *Homo-bro* or *Bro-mo*: pretty self-explanatory. My sister's ex-boyfriend's brother was gay (just like me!) and I thought his first name was boring so I just referred to him as the *Homobro*. *Man-pris*: capris only worn by men, but really only gay men wear them. My pal Iris thinks they should be made illegal. I concur. *Homopop*: what genre Scissor Sister's is under on my iPod. (Tegan and Sara get dyketastic.) *Faux-mo*: a dude who pretends to be gay whenever it's convenient—just like this guy I know. *Faux-dyke* is the female version, but I don't use it very often. It just doesn't roll off the tongue as smoothly.

So does all this this make me a loser? Of course it does. There's never been any doubt of that. But speaking of Straight or Crooked™, has anyone seen that advertisement they have plastered all over City Centre? The one with the faux-punk dude with the faux-biker mini-handlebar stache and striped shirt that says "Our eyes met. Across the changeroom"? I know you can't see my finger right now, but guess what it's doing right now. If that ad's not totally gay, then I don't know what is. ♥

ZODIAC FREE WILL ASTROLOGY

ROB BREZSNY
freewill@vuwweekly.com

ARIES (MAR 21 - APR 19)

Chameleons use their stupendously strong tongues to reach out and capture their prey, which can be up to one-sixth their size. The equivalent for you would be if you could snag a big chicken with the muscular organ in your mouth. I'm not predicting you'll develop that skill in the coming days. But I do believe you'll have a powerful tongue in the sense that the words you shape with it will have a prodigious capacity to change your surroundings and influence everyone around you.

TAURUS (APR 20 - MAY 20)

"Inspiration is highly overrated," says photo realist artist Chuck Close. "If you sit around and wait for the clouds to part, it's not liable to ever happen." I share his assessment of the creative process. The books and music and columns I've produced owe their existence largely to my hard work, which generates a burst of inspiration every now and then but mostly gets things done without much flash. Keep that in mind, Taurus. Though you may not be inundated with a series of epiphanies in the coming days, you have the potential to spawn a lot of useful and original stuff. Your fertility quotient is high.

GEMINI (MAY 21 - JUN 20)

To best take advantage of the fresh and innocent cosmic forces that are offering themselves up to you, try experiments like the following: eat food you've never tried; listen to new music; climb a hill that has always been in the distance; try erotic experiences you've wondered

about; push yourself to feel positive emotions that you may sometimes be too lazy or cynical to seek out, like playful reverence, intense curiosity, voracious gratitude and surprised delight.

CANCER (JUN 21 - JUL 22)

Near the end of World War II, a soldier named Shoichi Yokoi was serving in the Japanese army on the island of Guam. As American troops invaded, he fled into the dense jungle and hid in an underground cave. There he stayed for the next 28 years. When he finally returned to civilization, his first words were, "It is with much embarrassment that I have returned alive." In comparing you to Yokoi, Cancerian, I am of course exaggerating. You have not been concealing yourself so literally or so thoroughly. And yet I feel a similar poignancy about the way you have kept yourself from revealing your full beauty. Please come in from out of the dark and shine the full blast of your iridescent light.

LEO (JUL 23 - AUG 22)

"I will tell you a great secret," wrote French philosopher Albert Camus. "Do not wait for the last judgment. It takes place every day." Author and activist John W. Gardner spoke of the same issue from a different angle. "To sensible people," he said, "every day is a day of reckoning." I offer up those words for your guidance in the coming days, Leo. May they inspire you to be fierce and wilful, exuberantly unstoppable and wildly resourceful. May they remind you that even though there might be a world of pressure on you, that pressure is natural, merciful and exactly what you need.

VIRGO (AUG 23 - SEP 22)

The coming weeks will be an excellent time for you to become dramatically clearer about the nature of your ambi-

tions. To jumpstart the process, read this insight from career counsellor Robin Hirschberg: "People tend to confuse their purpose ('What do I love to do?'), with their ideals ('How am I comfortable behaving?') and their desired results ('What can I achieve?')." Now get to work figuring out the truth about those three foundation stones, Virgo. Once you do that, develop a plan for getting them to work together synergistically.

LIBRA (SEP 23 - OCT 22)

"Who has done more good for the planet, Mother Teresa or Bill Gates?" asked businessman John Mackey. "No contest: Gates has helped far more people." Whether you agree with that assessment or not, Libra, act as if it's true in the coming weeks. As you express your generous urges, don't so much model yourself after Mother Teresa, who felt pious feelings and gave mostly symbolic assistance to a few thousand poor, sick people. Model yourself more after Gates, who spends billions of dollars to provide technological resources to schools in the US and to bolster health care and reduce poverty in the developing world. In other words, don't just be emotionally and spiritually supportive. Be aggressively helpful in the most practical ways.

SCORPIO (OCT 23 - NOV 21)

Militant atheists make the claim that religion has always been a primary cause of war. If humans weren't under the sway of "the God delusion," they fume, armed conflicts would be infrequent. But military historian Eric Bergerud says that's absurd. He notes that while there have been a few religious wars, "most wars in history have been driven by the lust for power and loot." In other words, the materialist delusion is far more lethal than the God delusion. People who believe there's

nothing of value beyond what the five senses can perceive are often the most dangerous of all. Make this the seed for your meditations, Scorpio. Think about how much less fear and loathing you'd suffer if you knew for a fact that your soul lives forever. Imagine the peace and wonder you'd feel if you knew there are realities and spiritual beings that aren't visible to the naked eye or to the technology that science has thus far dreamed up.

SAGITTARIUS (NOV 22 - DEC 21)

Read this passage from the Talmud: "When the fetus comes forth into the air of the world, what is closed opens and what is open closes." I believe that's an apt metaphor for what's going on in your life, Sagittarius. You're leaving behind a situation that has nurtured you even as it has bound you. Ahead of you lies a scary freedom that will flood into you with a pleasurable shock. Welcome to the brilliant shouting mystery of it all!

CAPRICORN (DEC 22 - JAN 19)

"To have more, desire less." I urge you to make that your motto in the coming days, Capricorn. You're in a phase that's ideal for expanding your horizons by cutting back on your attachments. Your wealth will grow if you renounce any greed you may be harbouring. Your power will intensify if you give up your longing for control over things you can't control. So be brave. Be nervy. Have fun. As you shed insubstantial wishes and barely-relevant obsessions, you may come to resemble a monarch.

AQUARIUS (JAN 20 - FEB 18)

A flower is in one sense a brilliant advertisement. With its alluring aroma, appealing colour and voluptuous shape, it captures the attention of insects and birds, inviting them in for a visit. It's not false advertising: the pollinators get to

imbibe sweet food at the heart of the flower. But the flower also has a hidden agenda. Its male reproductive material, the pollen, gets stuck to the pollinators' bodies, and they carry it away to the female organs of new flowers, thereby facilitating the plant version of impregnation. Now imagine that you are a flower, and re-read everything I just said, interpreting it as a metaphor for the approach you might want to pursue in the coming days.

PISCES (FEB 19 - MAR 20)

"Dear Rob: I would love to live on the ocean, I mean literally in a floating village, so that I could always sense the pulse of the Mother of Us All. I want the wild revelation of the horizon to be uncluttered before me. I want to smell the tang of salt in the air, to hear the cries of seagulls. No more towers, no more labyrinths of concrete—just breathtaking, incomprehensible expanses of waves. —Piscean Immersion-Junkie." Dear Immersion-Junkie: Good news! You Pisceans will soon be invited to get tastes of this restless primordial spectacle. It'll come to you in many ways, including (but not limited to) your dreams, meditations, hot baths, saunas, massages, love-making, music-playing, journal-writing and sailing. ♥

Spot the typo!

We're not especially good spellers, as some of you are fond of pointing out, so we can pretty much guarantee that there's a typo, grammatical error or some other boo-boo in this issue. The first several people (rather arbitrarily chosen) to send an e-mail to carolyn@vuwweekly.com detailing such a find win their pick from the pile of astoundingly horrible CDs in our offices.

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ARTIST TO ARTIST

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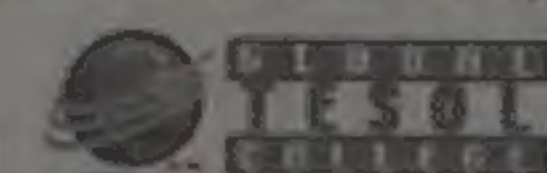
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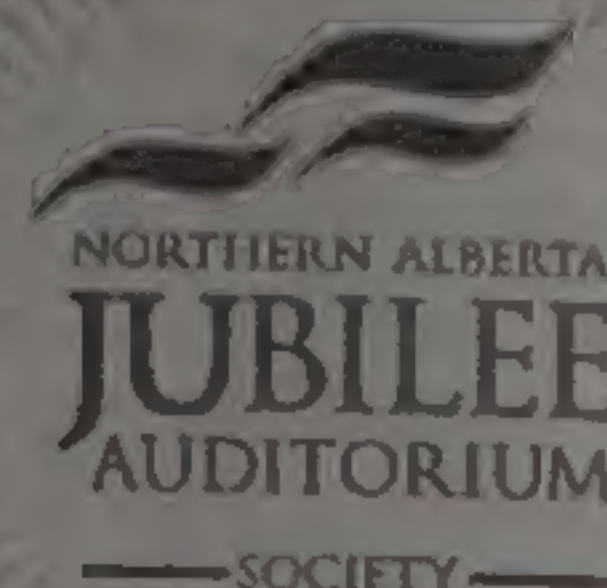
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Like, kink occasionally, or all day and all of the night?

ADVICE ALT.SEX.COLUMN

ANDREA NEMERSON
altsex@altsexcolumn.com

DEAR ANDREA

I have always enjoyed having women walk all over me with lots of stomach stamping. Shoes, boots or barefoot, this is something that I crave daily.

My problem is that after doing this for most of my life I just can't seem to find women that are extremely cruel enough. It seems like I just can't get stomped hard enough, I try to select women that are BBWs, two hundred-plus pounds, but they always leave me needing more, even though my body hurts like hell. I know that my body can't take much more but I enjoy it too much. Am I out of control?

LOVE, STOMP ME

DEAR STOMP

Dude.

I'd say you were a bit out of control if I believed any of this had ever escaped the realm of fantasy and stomped its way into the harsh light of day. You "try to select" women over two hundred pounds, do you? From what pool of eager applicants would you be "selecting" them? And why would the cruelty quotient of the available pool be diminishing?

The only way you could be regularly fulfilling this fantasy would be by engaging professionals, not that there's anything wrong with that. There's no shortage of large women (or reasonable facsimiles of women) who would be willing to do this for you as cruelly as desired. If that is indeed how you've been scratching your itch and it really is getting harder to scratch, then you may indeed have some sort of satiety problem. If so, you'll have to do what anyone else who's built up too much of a tolerance to alcohol or heroin or any other abuse-able substance: cut way down or quit it until you can indulge at a

reasonable dosage again.

This isn't harmless, so if you're really doing it and not just flapping your face, I really do suggest that you keep an eye on how much weight you're taking and where.

LOVE, ANDREA

DEAR ANDREA

I'm 21 and female, and have always felt kind of indifferent about sex. I can enjoy it okay—I get horny as much as other people my age, as far as I can tell. But it just isn't that interesting to me.

I thought maybe I was gay, but I've experimented with women and nothing changed. Then recently I watched the movie *Secretary* and it was like a revelation! I want the kind of relationship portrayed in that film—loving but desperately kinky.

Do you think it is possible for BDSM to be an inbuilt kind of sexual preference, as unchangeable as homosexuality? And

what happens if you suggest it to a boyfriend who hasn't expressed any previous interest in it? I don't want to scare anyone off.

LOVE, TAKE A LETTER

DEAR TAKE

Indeed, but neither do you want to commit the sin of false advertising—passing yourself off as normal so as not to frighten the boat or rock the horses or whatever, only to send them all off screaming when you finally get around to telling him what you're really after. It's far less comfortable and a hell of a lot more work just to try to find a compatible fellow-kink in the first place, but trust me, it's worth it.

As for kink as an inborn tendency like (most) homosexuality, oh hell yes I think it's possible. We all know people who've gone freaky for a while because it seemed for whatever reason to be the thing to do and then reverted, but for every trendoid there's an earnest freak who can remem-

ber being the kid who always wanted to be the captive princess or the cowboy tied to the fence by wild Indians.

I think a lot of people can enjoy a little role-play or think it's fun to get tied up prettily and tickled or teased but people can enjoy a little of all kinds of things. If you see something like *Secretary* and feel the deep and unmistakable *thwang* of a cord being struck way deep in your soul, I think you can trust that that cord was there all along awaiting striking.

I can't help wondering just how many such strikings that movie is singularly responsible for. I thought it was sizzling hot myself, but I think the writer and producers have a lot to answer for. I get the feeling there were a lot of people—young women in particular, but not exclusively—who were just going about their lives, tra-la-la, and then James bent Maggie over that desk and *thwang!* They'll never be the same.

LOVE, ANDREA

ARTIST TO ARTIST

Edmonton Fashion Week expanding. Looking for stage manager, and media coordinator as well as other positions. Ph Sandra at 994-8659.

Looking for contestants. Emerging Designer and Stylist Competition in regards to Edmonton Fashion Week ph 994-8659 for more info.

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Musicians and artists wanted for the Highlands Shopping District Sat. June 2, 10am-4pm. Julianna at 477-2422, julianna@bandita.ca, www.shopinhighlands.com for more info.

Whyte Avenue Art Walk, July 13-15: Register \$45 (incl. vendor permit for three days, 5-10 ft exhibition space, media coverage, feature in the Art Walk booklet, other exhibition opportunities). Register at The Paint Spot, 10516 Whyte Ave or 12418 102 Ave.

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